BOSTON UNIVERSITY

College of Business Administration

THESIS

Advertising Problems Arising in the Marketing of Printing Papers

by

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INTRODUCTION

The basic burden for the advertising of printing papers is no different than in all other phases of advertising--to help sell. Why this is a unique problem in this field and some suggestions as to possible solutions will be discussed in this thesis.

Printing papers are an unusual product in this era of specialization. Each of the several thousand kinds of paper was originated for a particular use or purpose; yet because of this wide range the problems of advertising for both the manufacturer and the paper merchant are considerably complicated. The traditional ease of creation of new textures, finishes, sizes, weights, or colors is phenomenal. Even the largest general printers with their broader interests can only keep fully informed about a relative few of the numerous items being offered to them. Each new introduction generally thins the market for many of the others in the same classification.

Printing is a specialized service industry and as such will not usually obtain paper until the needs of each customer or his individual job is determined. Economically sound printers will not stockpile a great variety of printing papers speculatively. Too, the best available paper for the job, considering all factors, is usually needed on fairly short notice.

This thesis will be concerned with only the fine

papers--those which include all papers designed to be printed or written upon. (1)

The principal fine papers are:

1. book, text, offset, and gravure papers
2. cover papers
3. bond and writing papers (2)

Although magazine stocks are classified as printing papers and newsprint is also a special paper, they are omitted from this study because they are generally sold directly to the publisher by the manufacturer, his representative, or a broker. They are purchased by grade, weight, and finish on a bulk basis and extensive advertising can do very little to build sales volume. Brand preference is subordinate to cost and other factors. This same situation applies to book papers for book publishers, who also deal directly with the manufacturers.

Much of the text herewith is the composite of observations of people in the paper and printing industries. There are apparently no existing texts on the particular subject selected. No established formula for success in this field has been discovered which are valuable for more than an individual concern. That's why it's interesting!

Where special concrete information has been made available, full credits will be mentioned.

(1) The Beckett Paper Company, "Advertising and Its Mechanical Production", 1948, p.213.
(2) Ibid. p. 213.

I. THE PRODUCT

A. Paper Making

The following pages are an illustrative presentation (1) of the major steps in paper manufacturing. To understand some phases of the advertising needs of the industry, attention should be given to the sizeable equipment and its tremendous productive capacity.

Although these pictures are of a large integrated operation; yet all of this basic machinery is necessary for modern fine paper manufacturing.

(1) The Champion Paper and Fibre Company, "Champion Paper at Work".

Forest Conservation

A Typical Woodyard

Chip Storage

The Digesters

Pulp Testing

Sheeting the Web of Pulp

The Beaters

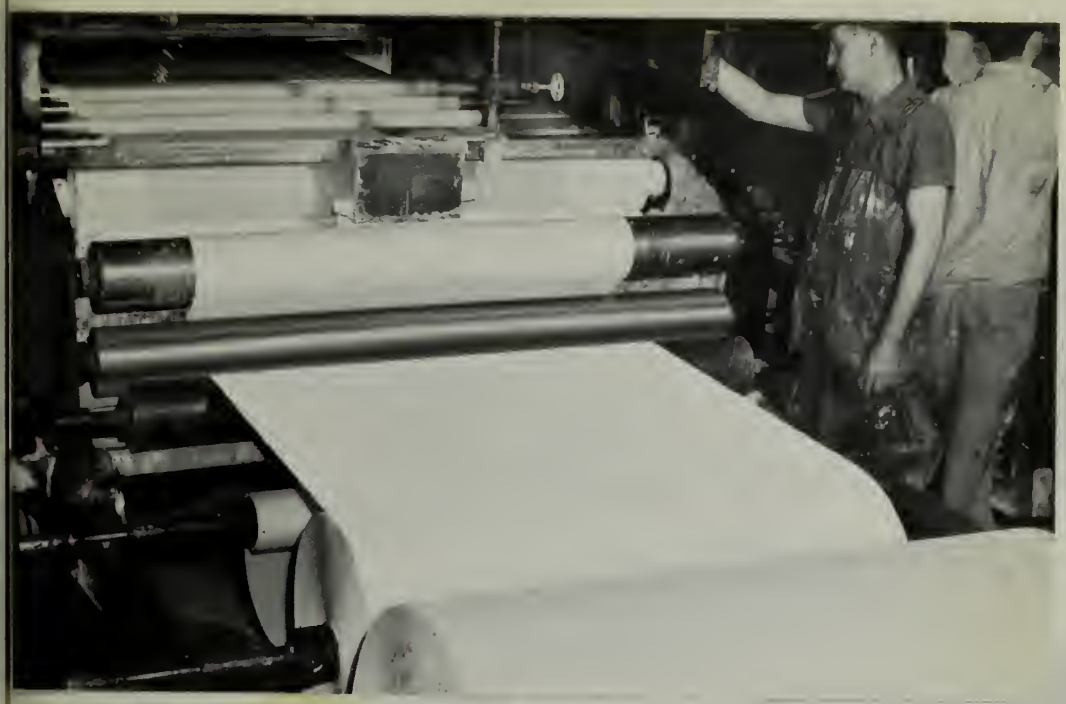
The Fourdrinier Wire

Paper Moves from the Supporting Wire

The Fourdrinier Paper Machine

The Machine Calender Stack

Seven Tons of Paper



The Coating Machine

The Super Calender Stack

Sorting Coated Papers

The Sorting Room

B. Fine Papers

A few samples of each of the principal kinds of fine papers are included here to indicate the wide variety which are manufactured today.

The descriptions (marked with asterisks) used with these sample papers were those standardized for the Educational Course in Advertising Production of the Advertising Club of Boston, January 27 - April 27, 1948.

1. Coated Paper*

A paper to which a coating has been applied, giving it a smooth, hard finish, which greatly raises the printing quality of the paper for fine halftones.

2. <u>English Finish</u>

> "English Finish (we may say) is an antique paper that has had its rough fur smoothed down by the soothing influences of the Victorian Age--and a little filling added to keep the fur in place once it is smoothed. On the surface of E. F. the designer is able to contrive delicate effects with line plates and tints, and a suaver and generally more urbane and sophisticated treatment of type. A point to be noted about E. F. is that it is comfortable to the fingers." (1)

(1) Dwiggins, W. A., "Layout in Advertising", Harper & Bros., 1928, p. 10.

3. Offset Paper

Offset printing is accomplished on many different stocks, but probably the greatest volume of work is done on this type of wove paper.

4. Cover Stock*

A paper made of heavy strong fiber, used for folders and for booklet covers. Some cover stocks run into the light weights of paper known as book paper, but most cover stocks are heavier.

5. Text Paper

Numerous text papers are used for the various processes of printing. This sample is Laid, Antique Finish.

a. Laid* Paper showing a regular water-marked pattern, usually of parallel lines.

b. Antique* Book or cover paper which has a fairly rough, uneven surface. It can reproduce illustrations from line plates but not from halftones by letterpress. Some antique papers are suitable for halftone printing by offset and sheet fed gravure.

6. Text Paper - Wove

"Wove papers are uniform when held to the light, but laid papers show a succession of small ridges, cut transversely at regular intervals by vertical lines.

"The wove paper takes its surface from the woven wire cloth belt on which it is formed while wet." (1)

(1) Greer, C. R., "Advertising and Its Mechanical Production", T. Y. Crowell Company, 1931, p. 366.

7. Bond

The writing paper most frequently used in commercial correspondence, originally a durable quality used for printing bonds and other securities. The weight in most extensive use for letterheads is 20 lb. May be used for line illustrations or offset halftone printing.

C. Writing Paper - Laid

Writing papers are occasionally used in printing to achieve a more personalized effect than some other paper surfaces offer.

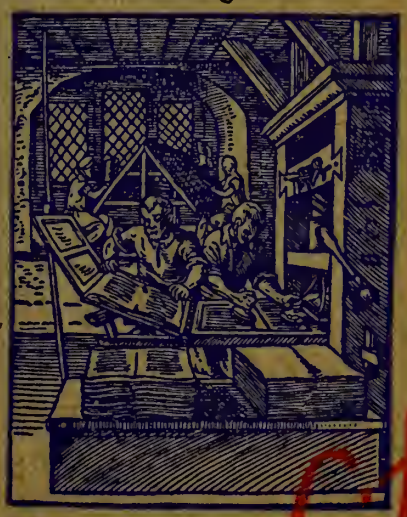
9. Writing Paper - Wove

10. Specialty Paper

This unusual specialty paper sample is included to indicate the variety of printing paper surfaces which have been developed.

EARLY PRINTING

IN the very early days of the art of printing and bookmaking, one discovers that guild marks were much used and that much of our present practice of trade-marking springs from this source. You will find the "Psalter," printed in 1457 marked with an emblem of two shields linked together suspended from a tree branch and carrying upon their surfaces the printers' rule. This mark was designed by Fust and Schoefer. The famous wood engraver, Jost Amman, in the year 1569, decided that it was high time that this new and fascinating industry should be properly set down in illustrations for all time. He produced a series of wood cuts of which we reproduce one through the courtesy of Dr. Otto W. Fuhrmann of New York University and E. I. du Pont de Nemours & Co. Coming back to printers' marks, it is said that Frederick III, Emperor of Germany, a great scholar and a great friend to the



Literary

LETTERPRESS

C. Current Developments to Consider about the Paper Industry

1. Integration

"Fortune" Magazine in an article "On Champion Paper" ably describes this trend in the following statement:

> "Confronted with a situation in the paper industry, The Champion Paper & Fibre Company of Hamilton, Ohio, fifth in industry rank and a leading maker of white papers, is moving sharply, strategically, and with all speed toward pure integration. Champion's action--combining industry operations vertically from raw material to finished product and sales--is typical of the big mass producers of paper. Its critical aim--the dominating motive of paper men today--is to escape from the industry's feast-or-famine past into a stable future; to gain, in their words, individual security." (1)

The situation which is referred to in the preceding quotation is one of intense competition strengthened by the fact that the industry expanded in the last several years. "Capacity has once again run ahead of production, and production ahead of demand." (2)

The alternative to integration is the practice whereby the paper mill depends upon the open market for its raw material, pulp. "Fortune" mentions that the non-integrated mills represent at the present time, "54% of U. S. capacity, 52% of sales, and the most numerous companies." (3) The non-integrated mills must therefore partially depend upon

(1) "Champion Paper", "Fortune", January 1949, p. 80.
(2) Ibid. p. 80.
(3) Ibid. p. 83.

movements in raw material market (as does the average cotton goods manufacturer) for his success. Unless it can transfer the raw material into a very superior or very exclusive product, it is subject to all the trade movements of an international paper pulp market. The integrated mill is apparently going to be able to have a better control of its future as the long-time outlook at present is for an increasing scarcity of pulp and consequently increasing prices. Further, the increased cost of pulp does not necessarily mean that the non-integrated paper mill can get proportionately more for its finished product. However, in the past, in times of depression the non-integrated mills have found themselves in a fairly favorable position from a raw material standpoint.

2. Diversification

There is a nice difference between diversification, which is all important in the economic stability of the larger manufacturers, and the creation of the vast number of papers which was referred to in the introduction. The large mills diversify their output in order to increase (or maintain) its production schedules. They do this to take advantage of the fact that the printing industry in turn has considerably diversified demands for its services which require many different kinds of standard papers. The majority of printers depend upon the thousands of different interests of its market so that they are not too seriously affected by the slight of a particular segment of industry.

On the other hand, the paper industry has established numerous new items quite beyond the usual needs of the printing industry. One authority states:

> "In each division of fine papers many distinctions and variations will be found. These arise from the materials of which they are made, and the character of the surface finish given them in the last stage of their manufacture. Many feel that differentiation has been carried too far, and that a needless number of grades is to be found in the paper market. In some instances there is no material difference between them, and some effort has been made in recent years to standardize upon a much simpler basis. Some progress may be expected eventually, but old habits and customs are difficult to break, and at present grades, brands and finishes continue to multiply.
>
> "There was a pretext or reason for the birth of each. Some were developed to meet a peculiar and definite demand. These are justifiable from every point of view. The larger number, representing only slight modifications and brought out merely to meet competitive conditions, stand on ground less secure. Yet so long as advertisers continue to be ultra-fastidious in their requirements, it may be expected that the number of grades will increase." (1)

The paper manufacturer diversifies to get a greater share of the market and will not generally risk the introduction of any product for which a demand must be wholly created. As a post-war example, we find a major manufacturer introducing a fine printing paper for advertising use with a super gloss coating on one side and a dull finish on the other. It quite naturally competes with other glossy coated stocks already in

(1) The Beckett Paper Company, "Advertising and Its Mechanical Production", 1948, p. 213-214.

existence, but due to its specially coated surface it requires special inks for better reproduction qualities. This paper may prove to be extremely worthwhile for this manufacturer to add to its general line, but certainly not so hazardous for them to promote as for the manufacturer with few other types of paper. To broaden the use of its new product, it was made available in different sizes and weights, and as a cover, text, label, and postcard stock.

There are other prominent examples of exclusive papers but this one was cited because of its recency and the thoroughness with which it has been merchandised. New paper introductions of this type are based on careful national market studies.

However, one has only to check the accumulation of manufacturers' sample books at most printing houses to find hundreds of paper which have never really had a market or, having one, found that it was too small for profitable manufacture and sale.

3. Investment

Paper manufacturing requires very large investments. Although the mills' investments outlined here are for companies which make more than the designated fine printing papers, the proportionate investments are believed to be comparable for the industry as a whole. Of course the same buildings and equipment are used for different types of papers.

About the Champion Paper and Fibre Company which devotes 69% to book writing (including magazine), and other fine

papers (1) "Fortune" in discussing the company's integration program mentions:

> "The first three years of Champion's program cost $25 million or $17 million net over depreciation. Ten million dollars of this has gone for internal improvements and plant shifts; $10 million for new capital equipment and $5 million for timberland. It may cost another $10 million to complete the next phase of the program, including additional timberland, to be paid out of earnings and depreciation." (2)

Another example is taken from the latest report of the S. D. Warren Company, a manufacturer who devotes a great part of its output to fine printing papers. In 1948 its Total Net Plant Assets are listed as $10,267,000. (3)

Because of the necessary investments before starting production and the competitive market situation, new manufacturing enterprises for fine printing paper making do not often suddenly arise.

(1) "Champion Paper", "Fortune", January 1949, p. 84.
(2) Ibid, P. 144.
(3) "Annual Report of S. D. Warren Company", Year ended December 31, 1948, p. 22.

D. Prices

From a table classified as wholesale index numbers for Paper and Book Paper of the U. S. Department of Commerce the general trend of paper prices since 1926 (the base year) can be determined:

Year (Annual Averages)	1/Paper	2/Book Paper
1926	100.0	100.0
1927	91.1	100.0
1928	90.7	99.3
1929	88.9	92.0
1930	88.7	91.7
1931	85.9	81.4
1932	80.2	70.4
1933	76.6	72.8
1934	80.0	84.8
1935	80.3	84.8
1936	80.6	83.9
1937	85.7	96.0
1938	87.4	90.9
1939	85.2	87.7
1940	89.3	97.2
1941	93.8	108.6
1942	96.2	115.9
1943	98.7	115.9
1944	100.7	115.9
1945	101.8	115.9
1946	111.2	130.0
1947	137.8	159.8
1948		
January	152.7	167.2
February	150.9	167.2
March	150.9	167.2
April	150.9	167.2
May	150.9	167.2
June	150.9	167.2
July	150.9	167.2

1/Paper--weighted aggregate of four grades....
2/Book Paper, Zone 1, freight allowed..... *

* U. S. Department of Commerce, "Industry Report, Pulp and Paper", September 1948, p. 14-15.

As the monthly index of wholesale numbers indicates there was a leveling off of prices during 1948.

The classification Paper in the data above is a comphrensive group. It includes book paper, newsprint, tissue paper, and wrapping paper which, although beyond the exact limits of this study, are important because they indicate the shifts in the general industry as compared with the more specific item of Book Paper.

No important increase in book paper prices has taken place since the summer of 1948 when there was rather an abrupt change from a sellers' market to a buyers' market in the printing paper field. The following comment about the shift was made:

> "Mills in all sections have practically abandoned the allocation of orders among their customers. One of the latest mills to go off the allotment system was a large fine paper mill in the East, which notified its customers that as a result of expanded productive capacity it is now able to offer them deliveries in 2 to 3 weeks on most of its products." (1)

A paper manufacturer in discussing printing paper prices commented that in October of 1948 his prices advanced approximately 4% which was the first advance which had taken place since August 1947. Also, that further advances since then had not been advisable because of market resistance.

(1) U. S. Department of Commerce, "Industry Report, Pulp and Paper", September 1948, p. 33.

E. Profits

Three reports seem to be fairly indicative of the profits which have been made in recent years from paper manufacturing:

1. The International Paper Company: The manufacturing interests of this company are very broad and include other types of paper than fine printing papers. However, they are the largest paper producers in the United States (with mills in Canada as well). Consequently their profit position is an extremely important consideration.

Their earning over the last ten years as taken from their latest annual report are as follows:

	Net Profit*
1939	$ 4,893,591
1940	15,696,578
1941	16,253,761
1942	7,814,319
1943	8,413,808
1944	8,447,953
1945	8,546,078
1946	31,179,048
1947	54,396,550
1948	60,489,266

*International Paper Company, "Fifty-first Annual Report-1948", p. 26-27.

2. The Champion Paper & Fibre Company: Net income of this company as reported in "Fortune" was as follows:

1946	$2,057,000
1947	5,919,000
1948	8,540,000 (1)

(1) "Champion Paper", "Fortune", January 1949, p. 144.

3. S. D. Warren Company:

Net Income after Taxes*

1944	$ 760,000
1945	461,000
1946	1,597,000
1947	2,191,000
1948	1,631,000

*S. D. Warren Company, "Annual Report of S. D. WARREN COMPANY, Year ended December 31, 1948", p. 22.

Although there is obviously a substantial difference in the sales volume, investment, and production in these examples, the earnings are cited to show the strong position of the paper manufacturer at this time.

F. Location

Plant location has a direct effect upon advertising policy even for the larger manufacturers of fine papers. Unless a paper company has production facilities in several locations nationally, it is at a competitive disadvantage from the standpoint of transportation between zones. Printing papers are a bulk item and the price to paper merchants for the same grade and quality, irrespective of location, must be close competitively so that the merchant will be equally interested in distributing several brands. Lower cost of production may partially offset the disadvantageous location in the national market for any manufacturer but is one of the reasons why the paper industry is composed of many large companies making general printing papers. Quite smaller companies necessarily have to have more exclusive items or trade locally.

The statistical abstract of the United States lists the chief paper producing states in 1946 as:

New York	1,738,513 tons *
Michigan	1,469,437
Ohio	1,370,762
Wisconsin	1,330,054
Pennsylvania	1,233,468
Maine	1,194,918
Louisiana	1,190,000
New Jersey	970,974

*U. S. Department of Commerce, "Statistical Abstract of the United States, 1948", p.261.

Note: The above figures include paper board as well as paper, but indicate the geographical spread of the whole industry.

The western states have had less paper manufacturing because of the distances from the larger part of the consuming market and the consequent shipping cost. As eastern and central forest reserves diminish, the Pacific coast states should be more important producers. Historically, like many other endeavors, paper making started on the Eastern seaboard.

II. A BRIEF HISTORY OF PAPER ADVERTISING

The basic material in this section was furnished through the cooperation of Mr. William Bond Wheelwright, author of several texts on various phases of the paper industry. His "Progress in Paper Advertising", from which several quotations are made, was a magazine article loaned for this use in its entirety. It has appeared twice in a condensed form in an industry trade paper.

Credit is also given to Mr. Brad Stevens, Editor, "Direct Advertising", and Mr. Elmer Lipsett of S. D. Warren Company for helpful suggestions concerning the background of modern paper industry advertising.

A. The Watermark

To the extent that watermarks were used to designate the name of the maker of fine printing papers, they constituted the first advertising programs of the paper manufacturers for a period of over 600 years. Even now several mills stress their watermarks in their advertising copy for it is the one sure way for identification of paper to the ultimate consumer. Printing doesn't affect these markings.

A great deal of legend has been built around the watermarking process so that the neophyte in being shown almost any paper stock will hold it to the light to try to read the identification.

Originally, there were apparently several different reasons for the creation of watermarks. Authorities believe that they first appeared in paper about the year 1282 at the Bologna Mills in Italy. (1) This was almost 1400 years after the invention of paper in China about 105 A. D. (2) One of the more interesting concise statements concerning watermarks was made by Blum:

> "The best explanation seems to us that held by competent authorities, according to which the watermarks served to indicate the names of the brands of paper, or more exactly the location of the mills, for some of them consist of the arms of cities or states.

(1) Blum, Andre, "On the Origin of Paper", R. R. Bowker Company, 1934, p. 45.
(2) Wheelwright, William Bond, "The Paper Maker Looks at Woodcuts and Wood Engraving", "The Paper Maker" No. 2, 1947, p. 1.

They also sometimes indicate the size of the sheet. Thus in Switzerland the shield, the crosier, and the lion, mark three different sizes; in the same way the terms bell, shell, grape, jesus, great eagle, and crown will be used to show size.

"Watermarks were used also to indicate the quality of paper. Thus at the beginning of the Renaissance, at Ravensburg, the tower marked fine paper, the ox head medium quality, and the hunting-horn the ordinary stock. This method of showing quality was even made obligatory in France by royal edicts issued at the time of the Renaissance, and renewed in the eighteenth century (27 January 1739 and 18 September 1741). They also compelled paper makers to give the date and their name." (1)

Watermarking has persisted through the centuries, and in fairly recent times has created a unique advertising situation. In an attempt to maintain individuality in their product, the paper merchants or jobbers as they were called at that time insisted on their own watermarks. This meant that the manufacturer must maintain different dandy rolls for each run of paper--an extravagant procedure.

Mr. Wheelwright mentions:

"Only a few of the earlier American watermarks were acceptable to paper jobbers, who much preferred to sell paper under their own brand names or watermarks. It was not considered good business to have the customer know who made their papers, for fear he might try to buy them direct. They also believed it preferable to be free to set their own resale prices, and to make it difficult for a customer to secure quotations on the identical make of paper from some competitor." (2)

(1) Blum, Andre, "On the Origin of Paper", R. R. Bowker Company, 1934, p.41.
(2) Wheelwright, William Bond, "Progress in Paper Advertising"

In 1912 the Hammermill Paper Company, a leader in the bond paper field ceased the manufacture of proprietary brands which aggregated over 200 private watermarks (1). This was done to provide for national promotion plans which they introduced at that time for sulphite bond papers and have continued to feature steadily over the years.

Another early manufacturer's brand advertised in this area was "Old Hampshire Bond".

Watermarks, like hallmarks in printing, do have an air of sophistication about them.

(1) Wheelwright, William Bond, "Progress in Paper Advertising".

D. Decorative Labels

Another rudimentary form of advertising of the printing papers was the use of decorative labels on reels packages. This practice started in the sixteenth century and has continued steadily since that time. An amusing development in the nineteenth century was the habit of using different merchants' labels on the same kinds of stock to be sold on a competitive basis. Mr. Wheelwright states that trade customs have improved this situation. (1)

(1) Wheelwright, William Bond, "Progress in Paper Advertising"

C. Manufacturers' Advertising.

It is now traditional that the paper manufacturer does practically all of the brand advertising. This was a gradual transition from the time when paper merchants (or jobbers) had this responsibility with their multitude of private brands. The rapid growth of direct advertising along with publication advertising at the start of the twentieth century hastened the day when the manufacturer would better perform this function.

An interesting anecdote concerning the first incident of manufacturers' resell prices, an important merchandising step, is told by Mr. Wheelwright:

> "Reform can be credited to a considerable measure to the introduction of advertised mill brands sold at suggested and advertised resale prices. The initiation of this procedure should be credited to the late Willis H. Howes, (then I believe of Howlton Brothers, Watertown, N. Y.). In 1895 Sir Thomas Lipton's yacht "Valkyrie" had lost the America Cup race to the "Defender", for which Mr. Howes had named a new and distinctive cover paper. The story of "Defender Cover" obtained by letter from its originator is here given in his own words.
>
> " 'I showed it to Mr. Power of Carter, Rice & Co., who asked me to permit him to show it to Mr. Carter. Although I had done business with their house, I had never met Mr. Carter. When I presented it to him, he said, "that is the newest thing in cover paper that has been shown in twenty years; what is your proposition?" '
>
> " 'Mr. Carter,' I said, 'it's very definite; the price to you is 10¢ per pound; you to sell at 15¢ per pound on lots of 600 pounds. You may give a trade discount

of 10¢ and I'll give you the exclusive sale in New England for one year, if you'll give me an initial order for $1,000 worth.'

" 'Mr. Carter accepted immediately. That was the first re-sale price that was ever made.'

"This incident is of historical importance because it established a precedent, without which advertising to the ultimate consumer by a paper manufacturer would have been impractical. Its acceptance was the beginning of the present practice of selling mill brand paper through chains of exclusive distributors at advertised re-sale prices. It also shifted the cost of sampling and advertising to the manufacturer, and led in due course to planned paper advertising in the trade papers, and in some instances to national publications. But for many years it was considered only practicable in the case of distinctive specialties or watermarked 'fine papers.' " (1)

"...,in 1903 direct advertising was on the march, and paper manufacturers grasped the opportunity to cater to it by producing deckle edged book papers and a flock of fancy cover papers. These they began to advertise, but not for some years the more staple lines." (2)

An early user of advertising circulars was Byron Weston, bond and ledger manufacturer, who aggressively sold his products featuring the "Weston Linen" watermark.

Manufacturers' trade paper advertising started with "The Printing Art" in 1903. This publication allowed printed inserts. An examination of Volume I of this publication by Mr. Wheelwright showed:

"...seventeen different paper concerns are represented. Nine of them were manufac-

(1) Wheelwright, William Bond, "Progress in Paper Advertising".
(2) Ibid.

turers, seven were merchants and one was a converter. The manufacturers with one exception displayed inserts of which all but one, a specimen of deckle edged book paper, were cover papers. The others used only advertising space, in the conventional manner of those days.

"Sampling was the accepted form of mill advertising, and its distribution was facilitated by the method introduced by the publishers of the Printing Art, until 1908, when a new ruling by the U. S. Post Office debarred magazines from carrying inserts which mentioned the name of the paper displayed, unless merchandise rates of postage were paid. Hence in February of that year The University Press introduced a supplementary publication called "The Printing Art Sample Book," which complied with the new ruling.

"It is interesting to note that by this time the variety of papers advertised had expanded to include watermarked bond, text and book papers, onion skins, blotting papers, postcard and the first English finish book paper advertised under a mill brand." (1)

The renowned advertising trade paper ,"Printers' Ink," became rather widely used by printing paper manufacturers about this time. This led toward the introduction of advertising from this source in other national media.

The most sensational long-range development in fine printing paper manufacturers' advertising took place in 1910 when the S. D. Warren Company started to place advertising messages in the "Saturday Evening Post". The idea astounded the industry because of the seemingly remote connection between the consuming public and a paper manufacturer. The soundness of this program has proved itself not only in this instance

(1) Wheelwright, William Bond, "Progress in Paper Advertising".

but with many manufacturers in other fields of endeavor.

Cameo Results are Paying Results

The kind of results that pay you are the results that lift your shop out of the ordinary run and give it the stamp of quality. People will not pay better prices for just ordinary printing. Cameo Plate gives you new opportunities for reputation. It enriches illustrations, deepens halftones, dignifies type. Every reader feels its charm, and gives the printer the credit.

CAMEO PLATE

Coated Book—White or Sepia

If you want to get the very best results with Cameo, note these few suggestions:

Use deeply etched halftone plates, about 150 line is best. Make your overlay on slightly thicker paper than for regular coated. Build up an even grading from high lights to solids.

INK should be of fairly heavy body, one which will not run too freely, and a greater amount of ordinary cut ink must be carried than for glossy papers. The richest effect that can be obtained in one printing come from the use of double-tone ink on Cameo Plate. Of this ink less is required than for glossy paper. There is no trouble from "picking." IMPRESSION should be heavy, but only such as will ensure an unbroken screen and even contact.

Cameo is the best stock for all halftones except those intended to show polished and mechanical subjects in microscopic detail.

Use Cameo according to these instructions and every halftone job you run will bring you prestige. *Send for Sample Book.*

S. D. Warren & Co., 161 Devonshire St., Boston, Mass.

Manufacturers of the Best in Staple Lines of Coated and Uncoated Book Papers

Print of the first advertising which appeared in a national general magazine for a paper manufacturer.

"The Saturday Evening Post", 1910.

Courtesy: S. D. Warren Company

Concurrently with S. D. Warren's national campaign and Hammermill's manufacturer's brand bond paper promotion was a growing recognition of direct advertising as a distinctive advertising force in its own right. As an aftermath of the 1913 meeting of the Advertising Clubs of the World, where direct advertising took its place in the program, an association of paper manufacturers was formed to work cooperatively to increase demand for mill brand papers.

Mr. Wheelwright, in telling of these events and the formation of the Papermakers' Advertising Club, outlined the basic step which was the publication of five educational books on the technique of direct-by-mail advertising. Each volume contained a directory of the products of the member companies "under the masthead of 'Nationally Distributed Uniform Quality Papers.' " (1)

Early growth of this activity is described in the following quotation:

> "During 1915 the campaign was continued by means of double-page spreads in 'System Magazine', which was then the dominant periodical for business executives. The following year 'Direct Advertising' a publication started in 1911 by Brad Stephens and George Heintzerman was purchased by the Association, and Mr. Stephens was retained as Editor. No single force has been more potent in the spread of the knowledge and effectiveness of direct-by-mail advertising, or especially in the promotion of mill brand papers.
>
> "The membership in the Association has more than doubled and this first and only

(1) Wheelwright, William Bond, "Progress in Paper Advertising".

> cooperative effort in public relations within the paper industry, has proved a decisive influence in the accepted methods of paper merchandising. It has affected the point of view of many paper manufacturers." (1)

"Direct Advertising", published quarterly, listed twenty-six company memberships in its April 1949 issue. Some of these companies, in turn, have numerous mills spread nationally so that the composite group represents a substantial volume of fine printing paper output. This is of particular interest to the student of advertising for successful cooperative efforts in this field are quite rare. So called cooperative advertising programs are usually sponsored by a manufacturer for the distributor and dealer, the effectiveness generally depending upon the manufacturer and his merchandising ability. They are often not really cooperative ventures, even though so termed, but rather cooperation in integrated promotional work with a joint sharing of expense in an attempt to advertise and sell a line of merchandise more effectively. In this respect no instance of "cooperative advertising" was found in the paper industry. This seems unusual when one considers the manufacturers have been cooperating in at least this mutual undertaking for a period of over thirty-five years.

In the last half-century there has been a direct shift from private brand promotion by the paper merchants to manufactuers' advertising as the dominant advertising trend for printing papers. There are only rare instances of private brands.

(1) Wheelwright, William Bond, "Progress in Paper Advertising".

A few of small consequence do exist. This fundamental transition is not too surprising considering that a similar shift in responsibility has taken place in some other industries.

In closing this section a quotation by Mr. Wheelwright expresses an interesting possibility in paper advertising:

> "Following the lead of the pioneers, many have graduated from the primary school of advertising into becoming full-fledged national advertisers whose publicity is to be seen not only in trade papers, but in the business periodicals, current event and popular magazines. The American Paper and Pulp Association was seriously considering an ambitious public relations campaign when World War II put an end to such thoughts. It is conceivable that in the next decade the versatility and economy of paper and paper products may come to our ears and eyes by radio and television--almost the only media not yet employed in the program of paper advertising." (1)

(1) Wheelwright, William Bond, "Progress in Paper Advertising".

III CONSIDERATIONS AFFECTING THE ADVERTISING PLANS IN THE FINE PRINTING PAPER INDUSTRY

A. From the Standpoint of Product

1. The lack of identity in the product after it is used limits some types of promotional efforts. With the exception of bond and a few watermarked text papers , once the paper is uncrated or unwrapped it is no longer recognizable by brand except to the very expert.

2. There has been a tendency to cater to many whims of the advertising field from the viewpoint of supplying varying finishes, colors, and special paper structures. Unless the manufacturer and merchant have a large and diversified volume of business, they will find themselves with many slow-moving items. There is an extremely small and widely scattered demand for many of the thousands of printing papers which have been or are being produced and sold.

3. There are requests for too many different paper sizes which the manufacturers have felt obliged to provide and the merchants to stock. This has been done in an effort to get the maximum tonnage on a paper item. This situation grew out of the fact that there are many press sizes with which printing is done. Although some of these presses have odd bed sizes and are obsolete, there are enough of them still operating so that they cannot be ignored.

The paper manufacturer will generally make special

size stock on individual orders of 5,000 pounds or more if sufficient time is allowed. This type of order is not considered in the above comment concerning the range of sizes.

It is obvious that the manufacturer with only one size, or a few standard sizes, of a paper item severely limits his potentiality in the printing industry as it operates today.

4. Paper inventories must be kept moving, for printing paper depreciates in storage despite the most careful handling and other precautionary measures.

B. <u>From the Standpoint of Market</u>

1. The ultimate market is the reading public of the world. To a considerable degree advertising affects the lives of the illiterate as well as the most studious follower of advertising recommendations.

2. The direct market for this class of papers is the printer. Among the thousands of printers will be found no two alike as to needs and desires, which are determined by the printers' customers. As in every other field no two printers are comparable in their ability or willingness to buy.

The printer's aptitude in selecting the right stock for his clients' work is of considerable importance both from the standpoint of appearance and economy.

Between each individual printer there is a marked variation as to the most important person for the manufacturer and merchant to influence. In some plants all stock selection is done by the paper buyer. In others each printing salesman selects the paper for his clients' needs. Many of the medium size plants have a combination of this responsibility with certain regularly purchased items left to the decision of the paper buyer or purchasing agent.

In small plants paper selection and purchase are often the responsibility of an owner or someone else in a managerial position.

An opinion was recently given by an experienced paper merchant that 90% of the paper selection in the fine printing

paper market is done by printing salesmen.

3. Other substantial parts of the market are the advertising agencies, direct advertising specialists, advertising departments of companies, and purchasing departments of both private and public enterprises. These are some of the people with whom printers work.

It would be a rare instance when a company without an advertising or purchasing department would attempt paper selection. Quite often a customer will show a printing salesman a copy of another printed piece and state that they want something similar for paper. Upon these occasions, however, the printer selects the brand of paper and has some latitude of choice unless it is an exclusive item only available from one source.

4. Most of the printing business in this country has been centered in or near the larger cities. This is partially because these areas have been the sources of much of the general printing work and also because they have offered a greater supply of the necessary highly skilled craftsmen. There are some substantial exceptions to this statement but these companies are usually in a specialized printing activity and are large scale enterprises.

5. It is interesting to know that one organization has estimated that 80% of the fine printing papers by volume are bought by 20% of the printers in this country.

C. <u>From the Standpoint of Distribution</u>

1. Nearness to market is important because of high transportation costs of shipping printing papers. Yet in a country such as the United States, the market is widely spread. Rich as some markets appear to be, the distant manufacturers or merchants find themselves at a serious disadvantage which may limit the breadth of their advertising programs.

2. Except with a few very large buyers, it is not practical for the average manufacturer of fine printing papers to sell directly to the printers. In order to buy paper, the printer should have an order or be anticipating one for a particular stock which will meet all the necessary requirements. It would take an exceptional tonnage of one type of paper such as would be used for mail order catalogs, for example, to make direct selling more economical. The paper merchants have many valuable wholesaling functions which cannot be performed as readily by manufacturers' representatives.

3. The question of exclusive territorial representation is a serious one for both the manufacturer and the paper merchant. In the past it has been largely a matter of the manufacturer's decision as to which type of arrangement would get him the greater sales volume. It is easy to believe that as fine printing papers are generally needed quickly the manufacturer fares better who has several dealers in a city. On the other hand a merchant has far less brand loyalty, and conse-

quently less enthusiasm, to promote a line which can be secured from any number of merchants in an area. For this reason several national manufacturers regularly feature in their copy their lists of exclusive dealers.

The importance of this decision concerning exclusive franchises is perhaps somewhat less important in the instance of bond papers, for no one merchant can begin to reach all of the sources of bond paper business in an area. They do, however, try to sell all of the general printers who are contacted in regard to other items.

It is becoming increasingly apparent that the larger manufacturer with well located mills from a market standpoint can get increased volume by a sound advertising and merchandising program. With a very limited number of progressive merchants in each marketing area, more attention can be devoted to the coordinated manufacturer-merchant sales programs.

4. If the market is too thin for a paper item because it is seldom used, then it may be impossible to get any satisfactory merchant to sell it in an area. This has been a serious problem because if a merchant has been persuaded to stock and sell the line on a trial basis and has found it to be a slow mover, it will not only be dropped by him but also be unattractive to any other merchant in the area. With occasionally used items, it is extremely importa t to make first selection of merchants carefully, for some of these distributors have been able to develop sufficient business to justify the continuation of the line. The importance of this selection is there-

fore important from an advertising as well as sales standpoint.

Careful market research prior to the introduction of a new item which might have a small but worthwhile market will remove most of the hazard from this type of venture. Slow-moving specialty paper do carry good profit margin possibilities because of their exclusiveness, and with careful promotion through advertising, sales, and merchandising they can secure an attractive, if modest, position for themselves. This can be accomplished, however, only if good cooperation is furnished by the distributors.

D. <u>From the Standpoint of Media</u>

1. The media used most often for fine paper advertising are as follows:

a. General magazines
b. Business magazines
c. Advertising trade journals
d. Printing trade journals
e. Direct advertising
f. Sample books
g. Typography display sheets
h. Direct mail
i. External house organs
j. Movie films
k. Specialties (calendars, blotters, memo pads, match cases, etc.)
l. Direct contact (including point of sale)

The above are not necessarily arranged in order of importance. Company policy, different needs, and individual goals will determine how many and to what extent these media will be used. Some are more practical for the manufacturer and others for the merchant.

Several classifications would be normally considered synonymous but have been kept separate here because of their importance in this industry.

2. Some idea of the breadth of coverage that can be obtained through publications for the advertiser's message can be gained by the following list which was recently used for a four-color insertion by a national manufacturer:

"Advertising and Selling"
"Printers' Ink"
"Tide"
"Reporter of Direct Mail Advertising"
"Bookbinding and Book Production"
"Graphic Arts Review"

"New England Printer"
"Printing"
"Southern Printer"
"Modern Lithographer"
"American Printer"
"Inland Printer"
"Direct Advertising"

E. <u>From the Standpoint of Illustration and Copy</u>

1. Illustration is primarily used to: (a) show the printing quality of the paper. Because of postal regulations this is not generally permissible by designation of stock used except in a publication such as "Direct Advertising". It is obviously used considerably in direct mail and in sample books. (b) to feature copy points in the usual manner of most types of advertising.

2. Copy approaches are of at least five prominent types which utilize illustration, plus the "name card" type of advertising which is often used by distributors, and occasionally by manufacturers. This latter type of advertising approach is of questionable value in any field because of its lack of appeal, and consequent lack of urge for action.

a. Messages featuring the advantages of the product from the standpoint of appearance, and printing qualities. In the instance of bond papers, its utilization is featured as well.

b. The indirect approach--an institutional form of helpful advertising which aids in the appreciation of paper and printing by all business. This type of advertising has been very effectively developed in the paper field.

c. Institutional copy featuring the company--its position in industry, its age, etc.

d. Technical bulletins as, "How It Will Print by Offset", etc.

e. Special copy featuring famous printers and typographers.

IV PAPER MAKERS' ADVERTISING

A. Publication

This review of advertising was collected to show a cross section of the promotional themes of the paper manufacturers. The advertisements were selected from recent issues of "Printers' Ink", "The National Lithographer", and "New England Printer".

As careful study will show, there is evident a considerable diversity of ideas in the manner of approach. No attempt has been made here to evaluate this advertising from the standpoint of its comparative effectiveness. The amount of individuality in these illustrates that careful thought and preparation has been given with the result that there is a refreshing interest in these messages that is so lacking in many other fields where a similar need for good trade paper advertising exists.

THE NORTHWEST PAPER COMPANY

CLOQUET, MINNESOTA

CHICAGO 6 - 20 N. WACKER DRIVE
MINNEAPOLIS 2 - FOSHAY TOWER
ST. LOUIS 3 - SHELL BUILDING

PRINTING PAPERS

NORTHWEST BOND
NORTHWEST LEDGER
NORTHWEST MIMEO BOND
NORTHWEST OFFSET
NORTHWEST INDEX BRISTOL
NORTHWEST POST CARD
KLO-KAY BOOK
KLO-KAY LABEL
MOUNTIE BOOK
MOUNTIE OFFSET
CARLTON BOND
CARLTON LEDGER
CARLTON MIMEOGRAPH
CARLTON DUPLICATOR
NORTH STAR WRITING
POSTER

CONVERTING PAPERS

PAPETERIES
DRAWING
ADDING MACHINE
REGISTER
LINING
GUMMING
COATING RAW STOC
CUP PAPER

ENVELOPE PAPERS

NORTEX WHITE
NORTEX BUFF
NORTEX GRAY
MOUNTIE
CARLTON

5203

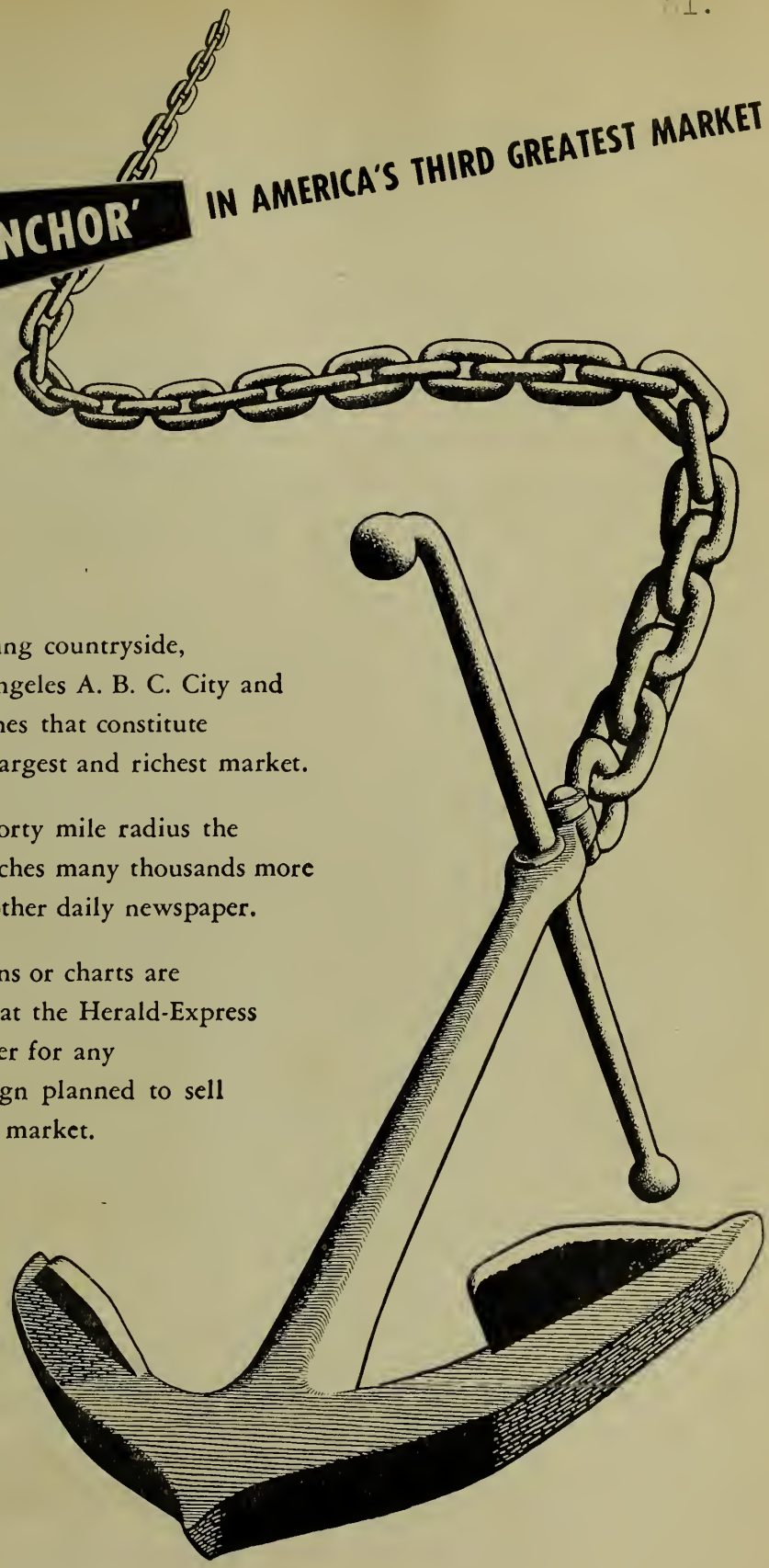
WARREN'S Cumberland Offset

PRE-CONDITIONED

WOVE & SPECIAL FINISHES

Postal regulations prohibit sampling of paper in this publication, therefore this insert is not printed on Cumberland Offset.
Sample Book of all finishes of Warren's Cumberland Offset may be secured from your Warren merchant.

YOUR 'ANCHOR' IN AMERICA'S THIRD GREATEST MARKET



It is not the far-flung countryside, but the vital Los Angeles A. B. C. City and Retail Trading Zones that constitute the nation's third largest and richest market.

Within this vital forty mile radius the Herald-Express reaches many thousands more families than any other daily newspaper.

No polls, projections or charts are needed to prove that the Herald-Express is the 'anchor' paper for any advertising campaign planned to sell goods in this major market.

LARGEST DAILY CIRCULATION IN THE WEST'S LARGEST CITY

Los Angeles **HERALD-EXPRESS**

REPRESENTED NATIONALLY BY MOLONEY, REGAN & SCHMITT, INC.

DELIVERING THE GOODS

When it comes to "delivering the goods", the people of the United States have demonstrated once again that there is no substitute for the American way of life. The nation's economy, strong and flexible under a system of free enterprise, has responded to the challenge of world-wide shortages by helping other free nations to again start operating in normal fashion. America, in the meantime, has made rapid strides in balancing its own economy after the dislocations in supply caused by the war.

Printed salesmanship, powered by fine papers, is also a prime source of energy in moving merchandise to the consumer. To facilitate this flow of goods, the West Virginia lines of fine papers are being produced continually for the market-wise use of the printer, the advertiser, and the merchandiser. Expanded papermaking facilities at West Virginia Pulp and Paper Company's plants are devoted to the objective of "delivering the goods."

A cargo of new ideas in the use of fine papers is now ready in "West Virginia Inspirations for Printers," No. 175, the cover of which carries the reproduction shown here, "Tug Boats" by Charles G. Evers, the well known marine artist. This free publication presents many current achievements in graphic design—colorful and arresting. Your copy awaits "shipping instructions"; write or phone to your nearest distributor or to any one of the company addresses listed below.

Cover Artist

A British subject by birth, but now a resident of New York, Charles G Evers resided in Sweden from 1931 until 1946. Coming to this country shortly thereafter, he had his first show at the Toledo Museum of Art in 1948. At present he is commissioned by a large New York towing corporation to do 34 full color paintings of various ships for their clients.

230 Park Avenue, New York 17
35 East Wacker Drive, Chicago 1
Public Ledger Building, Philadelphia 6
503 Market Street, San Francisco 5

WEST VIRGINIA PULP AND PAPER COMPANY

Tug Boots, by CHARLES G. EVERS • From the Stephon Lion Collection, New York

WEST VIRGINIA

INSPIRATIONS FOR PRINTERS • NUMBER 175

Even if you have no more hair than a grapefruit, you probably know something about "home permanent waves" . . . particularly if your wife, daughter, sister, or mother-in-law goes in for them. Millions of women do. In 1947, they bought 50,000,000 kits. This year, the figure's still higher.

What turned this clever idea into a booming industry almost overnight?

Paper helped, tremendously. Often the hair curler itself is made of paper . . . twisted, and sometimes reinforced, to give the exact stiffness and pliability needed. And in packaging, labeling, instruction sheets, advertising and merchandising, paper continues to aid this fabulous industry as its sales graph curls steadily upward and upward.

To meet the growing demand from industries new and old, "Paper Makers to America" is rapidly increasing production. Each month sees *more* Mead Papers, of consistently *finer* quality. In the Mead, Dill & Collins, and Wheelwright lines, industries as well as individuals find "the best buy in paper today."

★ ★ ★ *Mead offers a completely diversified line of papers in colors, substances, and surfaces for every printed use, including such famous grades as Mead Bond; Moistrite Bond and Offset; Process Plate; Wheelwright Bristols and Indexes; D & C Black & White; and Printflex Coated Papers.*

MEAD papers

ESTABLISHED 1846

MORE THAN ONE HUNDRED YEARS OF PAPER MAKING

THE MEAD CORPORATION • "PAPER MAKERS TO AMERICA"

The Mead Sales Company, 230 Park Avenue, New York 17 • Sales Offices: Mead, Dill & Collins, and Wheelwright Papers • Philadelphia • Boston • Chicago • Dayton

The Indian with the Air Conditioned Wigwam

● Old Chief Logan, who works full time as our Chillicothe trade mark, is pretty proud of his air-conditioned workroom.

It's not because changes in weather bother him personally. It's because air-conditioning helps make the paper he represents just about perfect for truly fine printing.

Closely controlled temperature and humidity in Chillicothe's processing rooms puts the "just right" moisture content in Chillicothe Offset. Then it's sealed in with protective wrapper and shipped to your printer, ready for the press.

Chillicothe Papers invite realistic reproduction without exacting a premium in printer's skill.

Increased production capacity is providing Chillicothe quality for more users. Keep asking for it.

Maker of a distinctive line of fine papers for many uses, including such distinguished stocks as

LOGAN AND ADENA OFFSET AND BOOK

CHAMOIS TEXT • CHILLOTINTS

GREETING CARD PAPETERIES

—ask us about them

"Chillicothe Papers— make the best impression"

THE CHILLICOTHE PAPER CO.

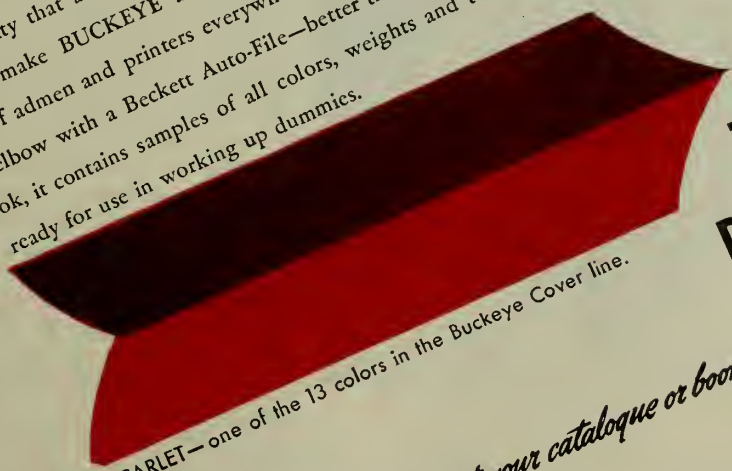
CHILLICOTHE, OHIO

FAMOUS COVER GIRLS
by Benedict Frenkel

"She's too tall for me," said Conover ... "for me, too," said Powers, when Norma Richter first applied for work as a "cover girl." Two years ago, short girls had gone out of style and Norma found herself in demand. She has appeared on the covers of VOGUE, GLAMOUR and NEWSWEEK, as one of the 10 American Beauties in ESQUIRE. Although she practically commutes between New York and California, Norma has refused several Hollywood offers.

FAMOUS COVER PAPERS
by The Beckett Paper Company

Color that catches the eye, texture that is pleasing to the touch, quality that assures long wear—these are the ingredients that make BUCKEYE and BECKETT covers the first choice of admen and printers everywhere. Keep inspiration at your elbow with a Beckett Auto-File—better than any sample book, it contains samples of all colors, weights and textures, ready for use in working up dummies.



SCARLET—one of the 13 colors in the Buckeye Cover line.

THE BECKETT PAPER COMPANY
HAMILTON, OHIO

If you want your catalogue or booklet to be read from cover to cover
BE SURE IT HAS A COVER!

100 YEARS 1848 • 1948 THE BECKETT PAPER COMPANY

Distributors of Howard Bond

Allentown, Pa.	Kemmerer Paper Co.
Asheville, N. C.	Southern Paper Products Co.
Atlanta, Ga.	Knight Bros. Paper Co.
Baltimore, Md.	The Barton, Duer & Koch Paper Co.
Baltimore, Md.	Garrett-Buchanan Co.
Binghamton, N. Y.	Stephens & Co.
Boise, Idaho	Blake, Moffitt & Towne
Boston, Mass.	Andrews Paper Co.
Boston, Mass.	Henry Lindenmeyr & Sons
Buffalo, N. Y.	Paper Service, Inc.
Buffalo, N. Y.	Union Paper & Twine Co.
Charlotte, N. C.	Henley Paper Co.
Chicago, Ill.	Marquette Paper Corp.
Chicago, Ill.	Moser Paper Company
Chicago, Ill.	Parker, Schmidt & Tucker Paper Co.
Cincinnati, Ohio	The Chatfield Paper Corp.
Cleveland, Ohio	The Cleveland Paper Co.
Cleveland, Ohio	The Union Paper & Twine Co.
Columbus, Ohio	The Diem & Wing Paper Co.
Davenport, Iowa	Peterson Paper Co.
Dayton, Ohio	The Central Ohio Paper Co.
Des Moines, Iowa	Newhouse Paper Co.
Detroit, Mich.	The Union Paper & Twine Co.
Duluth, Minn.	Duluth Paper & Specialties Co.
Fresno, Calif.	Blake, Moffitt & Towne
Grand Rapids, Mich.	Grand Rapids Paper Co.
Great Falls, Mont.	Carpenter Paper Co. of Mont.
Hartford, Conn.	F. L. Van Derlip Co.
High Point, N. C.	Henley Paper Co.
Holyoke, Mass.	Judd Paper Co.
Indianapolis, Ind.	C. P. Lesh Paper Co.
Jacksonville, Fla.	Knight Bros. Paper Co.
Knoxville, Tenn.	Louisville Paper Co.
Lancaster, Pa.	Garrett-Buchanan Co.
Lansing, Mich.	The Weissinger Paper Co.
Los Angeles, Calif.	Blake, Moffitt & Towne
Louisville, Ky.	Louisville Paper Co.
Memphis, Tenn.	Louisville Paper Co.
Miami, Fla.	Knight Bros. Paper Co.
Milwaukee, Wis.	Dwight Bros. Paper Co.
Milwaukee, Wis.	Moser Paper Company
Minneapolis, Minn.	Wilcox-Mosher-Leffholm Co.
Newark, N. J.	J. B. Card & Paper Co.
New York City	F. W. Anderson & Co.
New York City	H. P. Andrews Paper Co.
New York City	Baldwin Paper Company, Inc.
New York City	M. M. Elish & Co.
New York City	Canfield Paper Company
New York City	J. E. Linde Paper Co.
New York City	Royal Paper Corporation
New York City	John F. Sarle Co., Inc.
Oakland, Calif.	Blake, Moffitt & Towne
Orlando, Fla.	Knight Bros. Paper Co.
Paterson, N. J.	Paterson Card & Paper Co.
Peoria, Ill.	John C. Streibich Co.
Philadelphia, Pa.	Garrett-Buchanan Co.
Phoenix, Ariz.	Blake, Moffitt & Towne
Pittsburgh, Pa.	The Chatfield & Woods Co. of Pa.
Portland, Oregon	Blake, Moffitt & Towne
Rochester, N. Y.	Paper Service, Inc.
Sacramento, Calif.	Blake, Moffitt & Towne
St. Paul, Minn.	Inter-City Paper Co.
Salem, Oregon	Blake, Moffitt & Towne
San Diego, Calif.	Blake, Moffitt & Towne
San Francisco, Calif.	Blake, Moffitt & Towne
San Jose, Calif.	Blake, Moffitt & Towne
Santa Rosa, Calif.	Blake, Moffitt & Towne
Schenectady, N. Y.	Beck Paper, Inc.
Seattle, Wash.	Blake, Moffitt & Towne
Sioux Falls, S. D.	Sioux Falls Paper Co.
Spokane, Wash.	Blake, Moffitt & Towne
Springfield, Mass.	Mill Brand Papers, Inc.
Stockton, Calif.	Blake, Moffitt & Towne
Syracuse, N. Y.	J. & F. B. Garrett Co.
Tacoma, Wash.	Blake, Moffitt & Towne
Tallahassee, Fla.	Knight Bros. Paper Co.
Tampa, Fla.	Knight Bros. Paper Co.
Toledo, Ohio	The Ohio & Michigan Paper Co.
Toronto, Canada	Blake Paper Co. Ltd.
Tucson, Ariz.	Blake, Moffitt & Towne
Washington, D. C.	Stanford Paper Co.

EXPORT DISTRIBUTORS

Amsterdam, Holland	G. H. Buhrmann's Papiergroothandel, N. V.
New York City	National Paper & Type Co.
New York City	Parsons & Whittemore, Inc.

• • •

Howard Bond Envelopes in all colors, finishes, and styles are manufactured by our envelope plant, Dayton Envelope Company Division, Dayton, Ohio

HOWARD PAPER MILLS, INC. • HOWARD PAPER COMPANY DIVISION • URBANA, OHIO

Howard Bond

"The Nation's Business Paper"

WHATEVER YOUR PAPER PROBLEM

It's a Challenge to Champion!

When you have a paper problem consult the Champion merchant or sales office near you. Champion has been solving paper problems for more than fifty years . . . problems relating to embossing, folding, scoring and printing . . . questions on labeling, packaging, special coatings, and special finishes. Yes, Champion has the background and facilities to offer you sound, helpful advice. When you have a paper problem take it to Champion. The Champion Paper and Fibre Company, Hamilton, Ohio.

Champion PAPERS FOR FINE PRINTING

Mills at Hamilton, Ohio; Canton, North Carolina and Houston, Texas.
District sales offices: New York • Chicago • Philadelphia
Detroit • St. Louis • Cincinnati • Atlanta • San Francisco

THERE'S A CHAMPION PAPER FOR EVERY PRINTING NEED

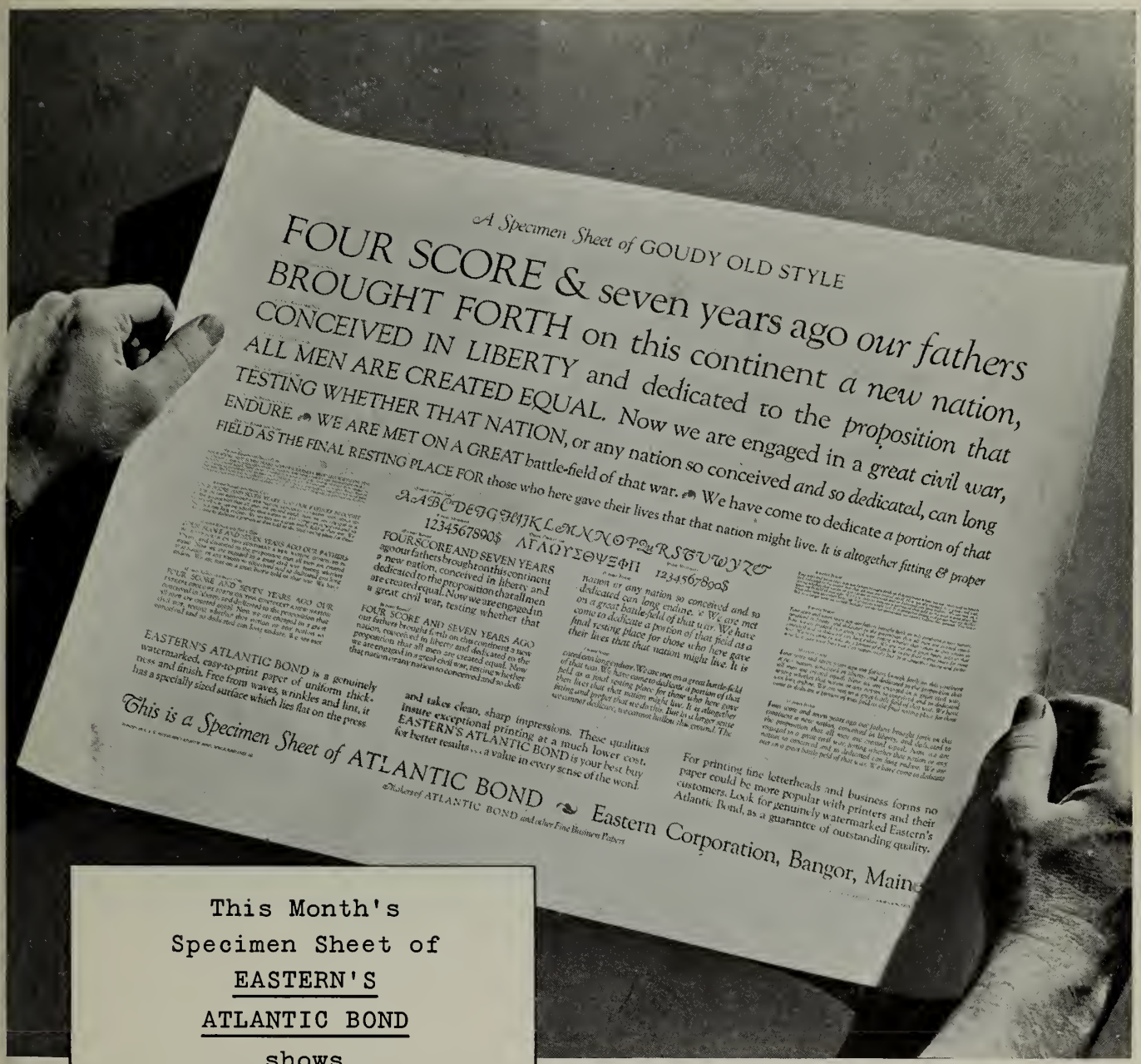
KROMEKOTE
For excellent reproduction with catalog covers, post cards and inserts, or for packaging and labeling quality products, this cast coated stock is ideal.

SATIN REFOLD ENAMEL
Meets every requirement for quality publication and advertising printing—thanks to top-grade enamel coating, folding strength and its receptivity to ink.

WEDGWOOD OFFSET
Superior in color, finish, and printability, this paper is unexcelled for fine lithography. It is available in a wide variety of weights, sizes and special finishes.

ARIEL COVER
Particularly effective for catalog covers, cards and displays. Available in white and eight colors, and in various weights, sizes and special finishes.

SPECIALTY PAPERS
Champion's specialties include bonds, business papers, envelope, post card and papeteries . . . all excellent reasons for you to specify Champion.



This Month's
Specimen Sheet of
EASTERN'S
ATLANTIC BOND
shows
an arrangement of
Goudy Old Style Type

THIS month, Eastern Corporation is distributing to printers and buyers of printing an arrangement of Goudy Old Style Type printed on Eastern's Atlantic Bond. This sheet was designed by Archie Little of Seattle, Washington, eminent typographer of the Pacific Northwest.

Like Goudy types, Eastern's Atlantic Bond is always a top favorite of outstanding printers. It is noted for an impressive feel, opacity, and bulk particularly in the heavier weights. Free from waves and wrinkles, non-curling, with a specially-sized surface and uniform texture. Eastern's Atlantic Bond always insures exceptional printing.

If you, as one who specifies paper or printing, are interested in this specimen sheet of Eastern's Atlantic Bond and Goudy Old Style Type, a request on your business letterhead will receive prompt attention from one of our Paper Merchants or our Advertising Department.

EASTERN CORPORATION

BANGOR, MAINE

Makers of Atlantic Bond and other Fine Business Papers

PICTUREBOOK *A captivating lithograph by James Chapin*

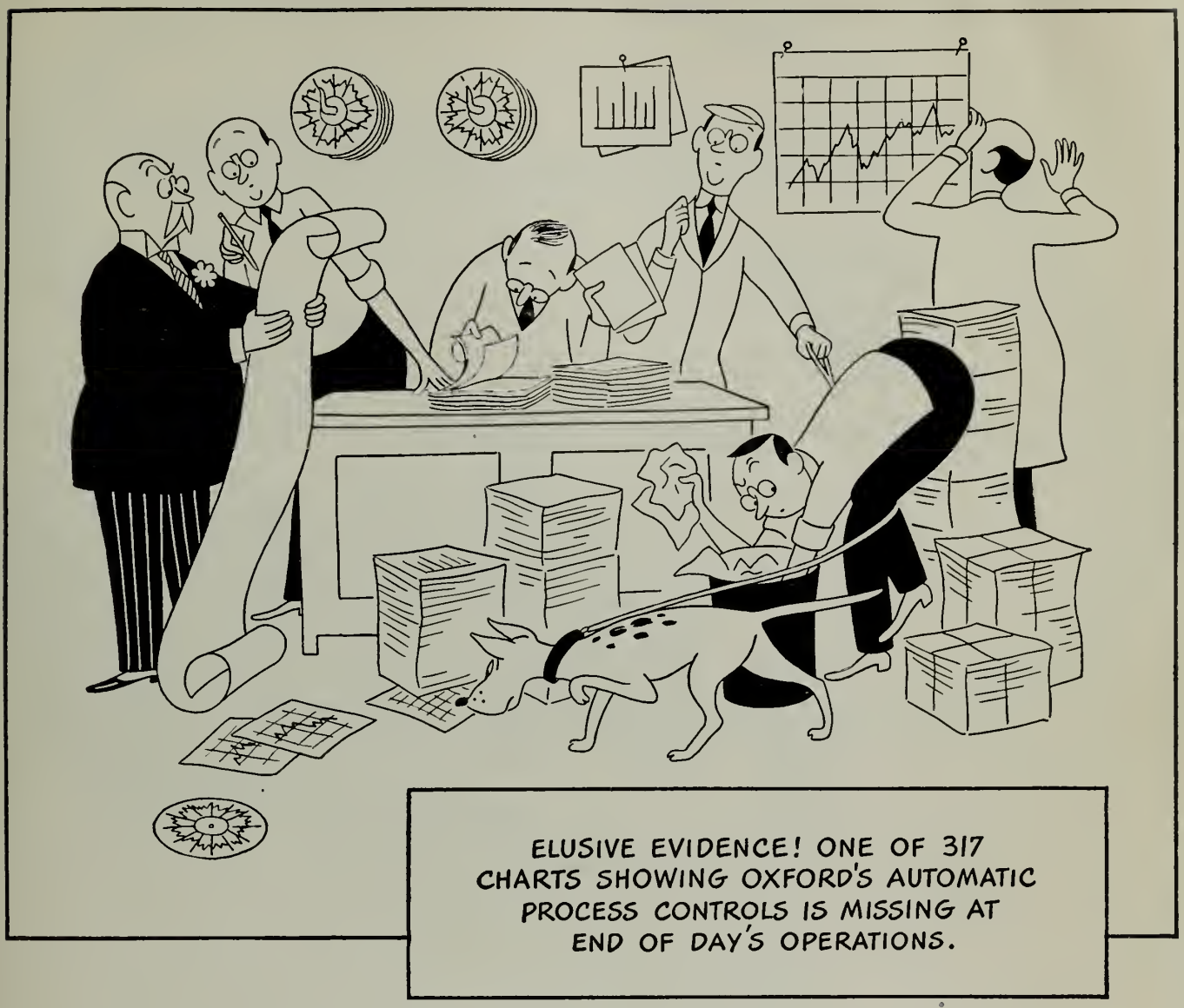
Your printed selling serves as a ***BRIDGE*** *to help your sales staff reach your customers. But your selling messages — combining striking art, arresting copy and fine printing — need a firm foundation — the paper you select to assure an outstanding first impression. That is why wise buyers of printing add the finishing touch of quality by specifying Oxford Papers for their sales-in-print.*

DISTRIBUTORS IN 48 KEY CITIES, COAST TO COAST

OXFORD PAPERS

230 Park Ave., New York 17, N. Y.

Near Crisis at Oxford Paper Company by Tony Barlow



OXFORD makes many different grades of paper, and aims to make each one the highest quality of its kind.

To help assure this quality, there is Oxford's careful control of every step in papermaking—from mammoth stock piles of the right kind of pulpwood through each process to finished paper.

More than 300 automatic controls, for example, are used to insure uniformity in our papermaking process. During each day's run, testing laboratories constantly check samples. Other samples are actually printed to check proper performance.

These controls and tests—together with the long experience of Oxford's papermakers, many of whom have spent their entire lives at Oxford—are the basic reasons for the high quality of Oxford papers.

Paper merchants in key cities, coast to coast, handle these quality papers. Bring your printing problems to them for practical assistance in securing better results where printing jobs *must* be right.

Included in Oxford's line of quality printing and label papers are: Polar Superfine Enamel, Maineflex Enamel Offset, Maineflex C1S Litho, Mainefold Enamel, White Seal Enamel, Engravatone Coated, Carfax English Finish, Super and Antique, Aquaset Offset and Duplex Label.

OXFORD PAPER COMPANY

230 PARK AVENUE, NEW YORK 17, N. Y.

MILLS at Rumford, Maine and West Carrollton, Ohio

WESTERN SALES OFFICE: 35 East Wacker Drive, Chicago 1, Ill.

DISTRIBUTORS in 48 Key Cities

Before choosing any printing paper...

Look at Levelcoat*

Look at Levelcoat... for brightness

When it's sparkle you want, choose a Levelcoat* printing paper! You'll find it a dramatic backdrop for type and illustration. You'll see color glow and blacks contrast sharply—on a paper now brighter than ever before.

Look at Levelcoat... for smoothness

Compare Levelcoat grade for grade with any other coated paper. See for yourself the smooth result of careful clay selection, of controlled precision coating. You'll agree it pays to give your printing the Levelcoat lift!

Look at Levelcoat... for printability

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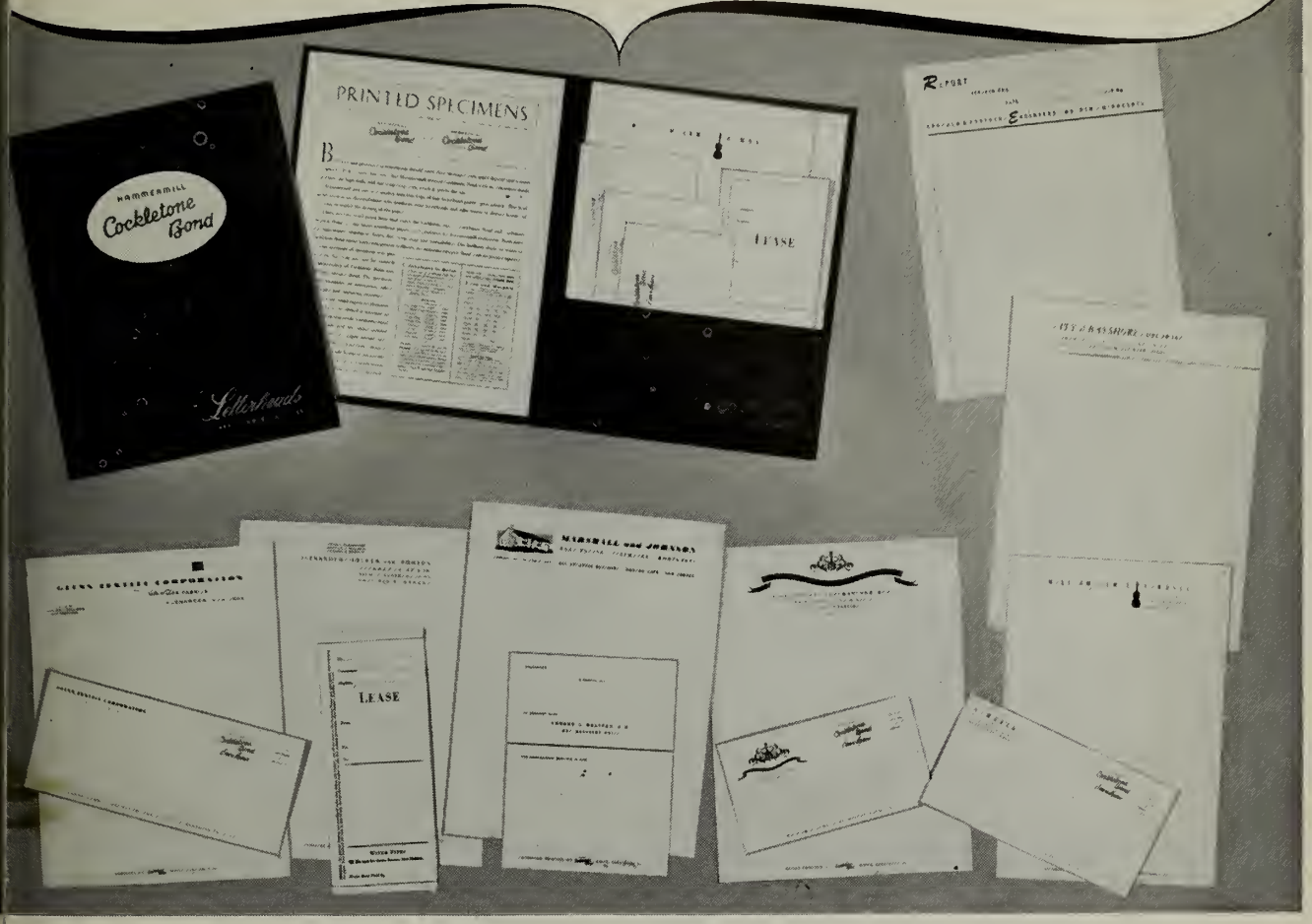

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In the picture above, the new Hammermill *Cockletone Bond* Portfolio (upper left) has been opened to show the inside spread, including the pocket of printed specimens. At the right and bottom these fine examples of the graphic arts have been spread out to suggest the wide variety of uses for which you can confidently recommend this handsome, tub-sized air-dried paper.

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It is these qualities, plus the way this paper feeds and takes ink on the press, that have given *Cockletone Bond* such an enthusiastic list of users in just one year.

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HAMMERMILL *Cockletone Bond*

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Please send me—FREE—the *Cockletone Bond* Portfolio and include a sample book showing *Cockletone Bond* in all weights for letterhead use.

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The letterhead paper you'll find in offices where decisions count!

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This letterhead paper, such men have found, has the firm substance, "quality feel," clean whiteness to lend appropriate impressiveness to their business messages. Consider appointing Cockletone Bond as *your* business representative. Its moderate cost will surprise you.

THE FINEST LETTERHEAD PAPER EVER PRODUCED BY HAMMERMILL CRAFTSMEN

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HAMMERMILL GUILD OF PRINTERS

SEND THIS COUPON NOW . . . for *Cockletone Bond* portfolio containing specimens of good modern letterhead design which you'll find useful in appraising, improving or redesigning your present business letterhead.

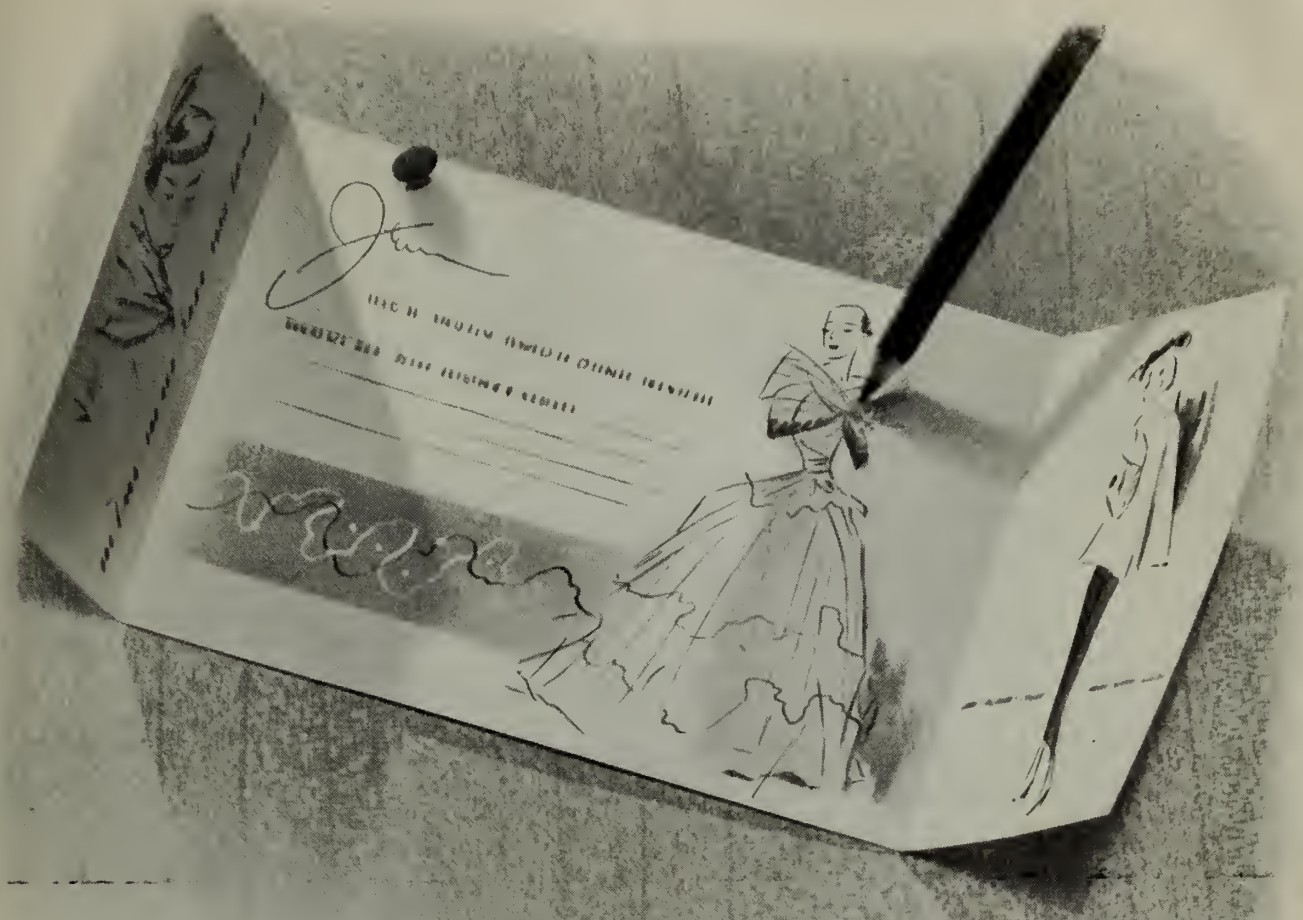
We will also include a sample book of *Cockletone Bond.*

Hammermill Paper Company
1457 East Lake Road, Erie, Pennsylvania
Please send me—FREE—the *Cockletone Bond* portfolio and sample book.

Name _____

Position _____
(Please attach to, or write on, your *business* letterhead) PI-5-13

LOOK FOR THE *Cockletone* WATERMARK



bring your layouts to life: print on... *Ti-opake*

Fashion folder or machine tool catalog. 2-page brochure or 20-page house organ—you put PRESTIGE on every copy when you print on TI-OPAKE!

This is International's quick-drying paper for letterpress or offset. In smooth or vellum finish. It is so opaque you can print both sides with a minimum of show-through! International Paper Company, 220 E. 42nd St., New York 17, N. Y.

INTERNATIONAL PAPERS

for Printing and Converting

What gift would you choose for your business?

More sales at a profit? You can have them, provided you make sure that your prospects know *all* about your brand — the features that make it superior, the advantages it brings.

But perhaps you don't need sales now. Maybe you have all the business you can handle. If so, the need now is to prepare for the day when you will want new customers.

In either case, you can provide the gift that will benefit your business most — a proved selling tool for winning customer preference.

Put Your Story in Print

The selling tool is *printed sales literature* — booklets, brochures, broadsides, folders, catalogs. Printed selling builds business because it influences your prospects by describing selling points completely and in satisfying detail. Printed selling sets forth your facts convincingly with diagrams and illustrations. And it documents your sales argument with persuasive testimony.

That Important First Step

The task of equipping your business with effective sales literature can be eased by calling in a competent printer right at the start. Invite him to work with you in planning and executing each printed piece. His experience and skill can save you time, effort and money from the beginning.

A good printer will schedule jobs to make the most profitable use of available equipment. He will anticipate paper requirements and arrange for their supply through the paper merchants that serve him. Necessarily, his recommendations will be influenced by consideration of availability; but if his supply permits, he will be likely to recommend the use of Warren's Standard Printing Papers.

S. D. Warren Company, 89 Broad Street, Boston 1, Massachusetts.

BETTER PAPER—BETTER PRINTING

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Warren's
STANDARD

Printing Papers

for Letterpress Printing, Lithography, Book Publishing, Magazine Publishing, Converting.

"Sound familiar? The client wants a *big* broadside . . . illustrate 27 items and 'KEEP THOSE COSTS DOWN'! Copy pours in half the dictionary . . . and . . .

IN THE MIDDLE, AS USUAL!

"Art says it can't be done! And the feud with Copy is on!

"That's when I show them **SEA FOAM BOND** and make everybody happy!

"SO NOW I'M A HERO!"--

"Sea Foam is thin, tough, printable paper. Even a 17 x 22 broadside mails free with any statement. It handles on presses beautifully — folds to slim sizes. The clean white or any of the 6 gay colors make crisp, novel backgrounds that *refresh* advertising. And Sea Foam is stocked, notion-wide — by leading paper merchants."

SEA FOAM BOND

America's Favorite Lightweight Printing Paper cuts mailing costs— puts sparkle in direct mail

BROWNVILLE PAPER COMPANY
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Send Me YOUR Quick Relief

— the Sea Foam Band sample book showing the two standard weights and all the colors.

Name_____

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Address_____

FOX RIVER Better Letters DIVISION FINE PAPERS

Write more SALE *into* your MAIL

Free Booklets by Dr. Robert R. Aurner

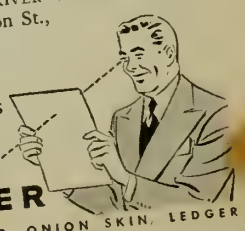
INCREASE THE PULLING POWER of your business letters

Your success with business letters is measured by *four* simple tests—and the fine cotton-fiber paper we've been making for 66 years, water-marked "by Fox River," is only *one* of the four ingredients of mail that makes you money.

Writing in the free booklet, *Money-Making Mail*, Dr. Aurner points out, "The real PAY is what you say." Then he helps you *say* the things that pay in second booklet, *How to Put SOCK in Your First Sentence*.

Eminent authority on letters, for 18 years Dr. Aurner was ranking professor of business administration at the University of Wisconsin—now heads our Better Letters Division.

Both booklets are ready for you — both free—write today—use business letterhead *only*, please. FOX RIVER PAPER CORPORATION, 1915 Appleton St., Appleton, Wisconsin.



FINE PAPERS by FOX RIVER

COTTON-FIBER BOND, ONION SKIN, LEDGER

B. Direct Advertising

A very important phase of the fine printing paper manufacturers' advertising programs are the helpful booklets which they issue. Some are quite general in nature for the benefit of all printing users, and others are of specific interest to a single group: i.e., house organ editors, advertising managers, and catalog specialists.

Only one sample booklet is included here because of the size of these pieces.

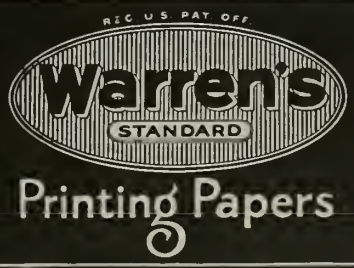
84.

How to Plan Printing to Promote Business

Booklet No. 4 of a series

Printing

the essential aid to management



S.D. Warren Company Boston

THIS BOOKLET

IS ONE OF A SERIES ON THE SUBJECT

HOW TO PLAN PRINTING
TO PROMOTE BUSINESS

The titles in this series are:

No. 1 Business, Its Nature and Its Functions.
No. 2 Management, Its Functions and Responsibilities.
No. 3 Management and Its Corporate Society.
No. 4 Printing, the Essential Aid to Management.
No. 5 Printing—Its Forms and Designations.
No. 6 Printing—Types and Typography.
No. 7 Printing—The Processes of Reproduction.
No. 8 Printing—Papers and Their Uses.
No. 9 Mailing — Lists and Regulations.

Any man or woman engaged in the planning or production of printing may enroll to receive these booklets (without cost). The booklets will be mailed singly at intervals of two weeks. Supply name, department, company, and business address to any distributor of Warren's Standard Printing Papers or write direct to S. D. Warren Company, 89 Broad St., Boston 1, Mass.

Warren's STANDARD Printing Papers

The papers used in this booklet are — *Cover:* Warren's CUMBERLAND GLOSS BRISTOL, White, 22½ x 28½ – 10 pt.
Inside: Warren's OLDE STYLE — Antique Wove, White, 35 x 45 – 99; *basis* 25 x 38 – 60

THE ESSENTIAL AID FOR LARGE-SCALE MANAGEMENT

MANAGEMENT is an application of orderly *method* for increasing the productivity of labor and for thereby increasing the value of labor. In its simple form, Management is an application of *method* to one's own effort. In its more complex form, Management is an application of *method* to the effort of many people.

In a free society, an aspiring manager of enterprise cannot apply his method to the effort of other people without their consent. To win and retain their consent he must (*a*) persuade them to subject themselves to his influence; (*b*) tell them what he wants them to do; (*c*) confront them with evidences that his method benefits them. In order to do these things a manager must establish and maintain contacts with the people that he desires to influence.

The simplest procedure for establishing and maintaining contacts with people is to contrive to be with them in person, yet this procedure is restrictive. It allows a manager to persuade, to instruct, and to present evidence to only the few employees, customers, and investors that are directly under his observation and within the sound of his voice. A manager that seeks to expand the scale of his enterprise must somehow supplement his personal contacts; he must persuade, instruct, and present evidence to more people than he can meet in person.

The supplementing of personal contacts can be achieved by the use of printing. Printing is the means with which a management can contact people in large numbers and thereby project the managerial influence beyond local limits. Printing is, therefore, the essential aid for large-scale management.

The Need for Printing

Printing can serve a management in a variety of ways.

A primary managerial task is to sift out of a population those people that are logical associates of an enterprise and to give them cause to join the society of the enterprise. A management can progress this task by using printing to disclose the existence of the enterprise, to expose its manners, and to exemplify its skills.

A primary managerial task is to attain an orderliness that makes it

easy for people to associate themselves with an enterprise and to prolong the association. This task can be progressed by using printing to tell actual and potential customers what to buy, how to buy, and where to buy; and to inform employees of processes, procedures, and prerogatives.

A primary task of management is to strengthen the attractive force that holds employees, customers, and investors to the corporate society. This task can be progressed by using printing to instruct employees so that they can improve and advance themselves; to teach customers to use products more effectively and consequently to value them more; and to inform investors of views, plans, and accomplishments so that they may properly appreciate their opportunity and security.

Printing is not an independent force. It cannot supply or compensate for morals, capacities, or initiatives lacked by a management. It is not a stimulant or a cure for a weak and ailing enterprise.

Printing is a medium for circulating managerial expressions for the purpose of inducing people to subject themselves to the influence of the management. Therefore, proper conceptions of needs for printing must be derived from consideration of managerial tasks and objectives.

Similarly, conceptions of the *nature* of printed expressions are indicated — are, in fact, determined — by the philosophy of a management. Therefore, a primary requirement of a man or woman that is employed to plan printing for an enterprise is to seek a precise comprehension of the philosophies, objectives, and tasks of the management.

Creating the Printing

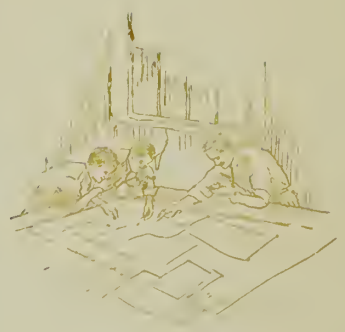
The task of planning printed expressions can be made difficult or it may be allowed to be simple.

It can be made difficult by striving to shape the plan to a preconceived idea, or by permitting interests in techniques to influence it. Either of these approaches will misdirect the planning; for their effect is to distort the plan to make it fit the whim of its creators.

The simple procedure is to concentrate thought on the managerial purpose that the printing is intended to progress, and on the interests of the audience to which it is to be addressed. This procedure requires a planner to lay aside his personal fancies, to assume the role of investigator, and to consider if and how the audience can be made attentive to the desires of the management.

This simple procedure is orderly planning. It crowds out the preconceived abstract idea; it causes ideas to *grow out* of consideration of the problem; and ideas thus produced are pertinent and helpful in progressing a purpose.

Also, the simple procedure crowds out considerations of techniques until there is need for them. It precludes the shaping of the plan to allow the employment of fancied techniques of writing and design; it defers contemplation of style and form until after the essential ingredients of the required printing are defined.



In thus bringing order to planning, the simple procedure makes each successive task easier. The analysis of managerial purpose and audience interests leads to discovery of the ingredients that are the essentials of the printing. In return, the ingredients indicate, in a major degree, what should be written, what should be illustrated, what media should be chosen to reach the desired audience, and what form should be most suitable.

The objective in planning is to provide printing that will further the managerial purpose with the greatest possible effect. Writing, designing, selection of media are merely means for fitting the printing to serve its purpose. They are effective means only when the reasons for their employment are defined in advance.

WRITING
THE PRINTED EXPRESSIONS

THREE FORMS of persuasion are available for inducing people to respond to the desires of a management. The three forms are *pressure, appeal to emotion,* and *appeal to reason.* Any one or any combination of these forms of persuasion can be written into printed expressions, but the selection of form should be made with thought of the nature of the response that it may be expected to induce.

Pressure is a form of persuasion that has a maximum of effect when the persuader is able to impose his will without concern for the resentment that the imposition may engender. In a competitive society, pressure cannot be used with a maximum effect, for a competitive society does not allow managers of enterprise to impose their wills — and pressure that is not backed by an enforcing power is poor persuasion.

Therefore, contemplation of the employment of the pressure form of persuasion should prompt a weighing of the advantage and disadvantage. The advantage of pressure is that it is effective for inducing desired responses from people that lack independence and that possess a poor capacity for resisting. The disadvantage of pressure is that it earns the resentment of independent people, who view it as evidence that the sponsor of the expression would impose his will if he were able to.

Appeal to emotion is effective persuasion, for many of the responses of humans are prompted by emotion; yet a writer of printed expressions needs to be thoughtful of the reactions that follow emotional responses.

An emotional response that is made too hurriedly to allow time for reasoning is ordinarily followed by regret; and a regretful responder is disposed to penalize the management that excited him to thoughtless action.

An appeal to emotion that startles an audience into awareness of a need that warrants reasoned consideration is effective persuasion, for it induces responses that are prompted by reasoning and that are unlikely to entail subsequent regret.

Appeal to reason is effective persuasion. For some audiences, it is the only form of persuasion that is effective; for other audiences, it is a slow-acting persuasion that has but a modest immediate effect. However, in all instances, the persuasive effect of printed expressions that appeal to reason is cumulative; for they exemplify sincerity and prompt an audi-

ence to accumulate confidence progressively in the sponsors of the expressions.

Selection of the form or forms of persuasion to be written into printed expressions is not the writer's exclusive privilege. Unavoidably, the philosophy of a management influences the selection. A management that is respectful of reasoning requires it in printed expressions; a management that would impose its will if it were able to, requires that its printed expressions apply pressure to its audiences.

Thus a writer is not free to represent an enterprise as he sees fit. He may not improperly represent a worthy management and remain in its employ; he cannot phrase expressions to conceal the insincerity of an unwise management; he is impelled to compose expressions that characterize managerial philosophies. Because of these circumstances, printed expressions provide an audience with the substance for a fair appraisal of a management.

Though a writer is not completely free to choose his forms of persuasion, the phrasing of them is his personal task. This task needs to be done by a person that is curious, industrious, persistent, and patient. It can be done better by one that is also attentive to the common habits and normal responses of people. It can be done more easily by one that is also experienced in evaluating audience interests and in fitting words together.

However, a writer that is assigned the task of phrasing printed expressions can bring to it only the attributes that he possesses at the time. His purpose should be to make the most of those attributes, whatever they may be. His proper first step toward accomplishment of this purpose is to divide the task into its component parts, to consider the commonsense method for performing each part, and to commit himself to whatever laborious effort may be required to perform each part thoroughly.

There are four component parts of the task of writing printed expressions; these are: (1) determining what needs to be said; (2) determining what the audience wants to know; (3) acquiring a precise comprehension of the essential facts; (4) choosing and arranging words to form accurate and understandable expressions of the facts.

Determining What Needs to be Said

This is a research job. It is the essential preliminary for all effective writing, whether the writing be fictional or factual.

The writer of printed expressions needs to learn managerial viewpoints on mutual interests of the management and its corporate society. He needs to find out about the structures and ingredients of products, and to learn the effect of the structures and ingredients, and thus to acquire

appreciation of every major and *minor* quality of the products. He needs to learn what services are rendered, how they are rendered, and their effect.

Obviously, a writer cannot learn all of these things in a brief time. The preferred procedure for learning them is to concentrate curiosity on an assigned task; to seek full information about the philosophies, products, and services that are related to that particular task; and thus to learn a little at a time and to learn that little well.

The proper beginning of any research is to find and study all recorded information on the assigned subject. A proper beginning for a writer is to inquire for, and to study, all written and printed information about the particular products, services, or viewpoints that are to be described in his text. The comprehension thus acquired should be checked and supplemented by discussing it with the research, production, and policy executives that are best qualified to confirm it or correct it.

Determining What the Audience Wants to Know

Every vital enterprise possesses much information and a variety of viewpoints that are of interest to customers, employees, and investors. It is the job of a writer to determine, with reasonable certainty, what information is most desired by an audience.

There are numerous procedures for learning what an audience wants to know. One procedure is to call on representative members of the audience and to ask them to indicate the information that they desire — but the merit of this procedure is questionable, for the responses it elicits are likely to be unnatural. People subjected to direct interrogation rarely give spontaneous answers; they are disposed to speculate on the purpose of the questioner and to shape their replies as their speculations suggest; they are influenced by the sympathetic or antagonistic reaction that the questioner induces, and are disposed to slant their answers accordingly.

A better procedure is to cultivate acquaintance with members of the audience, to talk with them at frequent intervals, and to note the desires that are spontaneously expressed or implied. However, this procedure requires that one be sufficiently experienced to distinguish between significant and thoughtless expressions.

The reading of sales reports and correspondence accumulated in a period of months is another way to determine what customers want to be told. The questions asked of salesmen, and the questions contained in letters, indicate the nature of customer curiosity; and when similar questions appear in numerous letters or reports, they indicate what the combined audience wants to know.

Another useful procedure for determining what an audience wants to be told is to give attention to the professional polls of public opinion that are sponsored by trade groups and publications. These polls reflect interests of audiences and, therefore, warrant the consideration of writers.

Any one or all of these procedures may be employed to determine what an audience wants to be told, but they cannot be expected to relieve a writer of the necessity for using common sense. All reflections of the wants of audiences need to be considered thoughtfully in relation to the normal habits and responses of humans. Each indication of the wants of a specific audience warrants appraisal by one or more people familiar with the habits and responses of that particular group of people. Wisdom should prompt a writer to seek among his associates for help in evaluating indications of the wants of his audience.

Acquiring a Precise Comprehension of Facts

The third component part of the task of writing printed expressions is to array the facts that are to be presented, to acquire a precise comprehension of them, and to verify that comprehension.

Information extracted from the written records or printed literature of a company is likely to be reliable; yet recorded facts are often made obsolete by changes in policies, products, and services, and so they should be checked.

Information extracted from verbal discussions should be regarded as tentative until verified, for verbal descriptions of products, policies, and services are likely to be incomplete or inaccurate in part.

In large organizations, information transmitted verbally from one department to another may easily be garbled. Possibilities reported with restraint by research engineers are sometimes erroneously assumed to be accomplished facts. Technical descriptions of processes, materials, and qualities are sometimes misinterpreted by enthusiastic but nontechnical salespeople. Opinions stated casually and with qualifications are sometimes the basis for traditions that persist long after the opinions have been abandoned by their originators.

It is the job of a writer of printed expressions to subject all conceptions to tests that will separate errors from facts. He can simplify the job by putting his understanding in writing and submitting the writing to two research or manufacturing executives, or to the particular department that is the qualified authority on the subject.

A submission of written explanations invites careful checking; for when men perceive statements recorded, they are disposed to edit with care; yet a single editing is rarely enough. With the edited text as a

guide, the writer should again record his personal understanding and submit it for checking; and the process should be repeated until complete agreement is reached. A writer will speed his job by submitting his written descriptions in person, and by remaining during the checking, and by discussing all changes that he does not understand.

By writing, checking, inquiring, and again writing, checking, and inquiring, a writer separates facts from illusions and gets the facts verified. In the process, he acquires the precise comprehension that he must possess if he is to write explanations that are understandable.

Choosing and Arranging Words

Following the preparatory work of writing, rewriting, editing, and discussing, the writer is in possession of a collection of written fragments that are factual substance for his text. His job, from that point on, is to shape those fragments into a succession of paragraphs that can be readily understood by the audience that will read them.

There is no standardized technique for progressing this job. A writer will consciously choose or will unconsciously develop a technique that is natural to him. However, the requirements of the job are standard, and these requirements are: (*a*) to bring the written fragments together in a sequence that is logical and orderly; (*b*) to translate technical descriptions into language that will be familiar to readers; (c) to pull apart and simplify expressions that are involved and complex; (*d*) to eliminate words that have multiple meanings, and to replace each with a word that has but a single and precise meaning.

SEQUENCE — A proper writing plan places explanations in a logical order so that each explanation will make it easier for a reader to understand those that follow. Such an arrangement speeds reading; it spares a reader the necessity for referring back and forth in the text to relate one statement to another; it allows a reader to perceive the relationship and significance of facts.

A sensible approach to a proper plan is to study the collection of verified fragments, to allow them to suggest their logical sequence, and to outline that sequence. Then the fragments should be examined again for the suggestion of an alternative sequence. Usually, facts indicate their logical arrangement, but a writer needs to make certain that he is guided by the indication rather than by a preconceived idea; and so he will do well to compare the merits of alternative plans.

A defined plan is a useful guide to orderly writing, but it is not a commitment to be fulfilled slavishly. It should make the writing job

easier, not more difficult. An experienced writer will conform to his plan so long as it is helpful. If and when he finds that it is uncommonly difficult to combine explanations in the planned order, he will re-examine his plan and again compare it with alternatives.

TRANSLATION — Fragments of writing edited by research and manufacturing men are likely to accumulate words and phrases that are understood only by scientists or technicians. It is a writer's job to translate such words and phrases into language that is familiar to the audience that is to be addressed.

If the designated audience is composed of technical specialists, technical terms will be understood and may be retained. For non-technical audiences, technical terms should be translated into common words when that is possible; and if technical terms are essential to the text, their meaning should be explained.

Sometimes, non-technical terms require translation. The English language contains many words that are not commonly used and that are strange to many people; and though circumstances require the use of such words on occasion, they should be used only when there is no suitable substitute. A worthy ambition for a writer is to achieve a maximum of description with an elementary vocabulary.

SIMPLIFICATION — At times, thoughts crowd the mind of a writer and prompt him to hurry to express them before they vanish. At other times, the yield of pertinent thoughts is poor and the forming of expressions is a laborious effort. Both of these phenomena are likely to cause a writer to confuse his readers.

When thoughts race through the mind faster than a pencil can be propelled across paper, the writing is likely to record only a portion of the thinking. In such instances, the writer fails to note the omissions in his script, and subsequent readings do not enlighten him; for his mental concept is so clear that he reads in the text that which he failed to write into it. An audience reading the same text would miss its meaning.

When dullness makes the forming of expressions an abnormally laborious effort, the expressions are likely to be ponderous, involved, and puzzling to readers.

An effective procedure for discovering both of these faults is to have scripts read by an associate, who will question all paragraphs that required him to ponder. A procedure for correcting the faults is to explain the questioned paragraphs (verbally) to the associate, until he understands their meaning — and then to revise the text accordingly. The necessity for making the explanation should be judged to indicate need

for revision. The process of explaining, verbally, forces one to reason out the explanations and to phrase them in terms that are understandable.

PRECISION — Many English words have two or more meanings. Some words have common meanings and also special meanings for people in particular professions and trades. For many words, there are synonyms and analogous words. These circumstances simplify the writing job in some instances and make it more difficult in other instances.

When the purpose of writing is to convey an understanding that is general rather than detailed, a multiplicity of synonyms and analogous words can simplify the writer's job. Through the use of them, he may emphasize by reiterating a thought without repeating words. He may state that a plan was *adopted, adapted, applied,* or *employed,* and he may be confident that he has conveyed the idea in a general way.

But if the purpose of the writing is to convey a detailed description or a precise comprehension, and if it is to convey quickly, the writer must recognize fine distinctions in the meanings of words. He must avoid the use of words that convey a meaning that the reader must reject for another. He must strive to use words that convey precise meanings.

The words *type* and *form* are commonly understood to mean *kind* and *shape;* but to men in the printing trade, the word *type* means printing characters and the word *form* means an assemblage of units imposed for the press. A printer reading the words *this type of paper* would need to pause and to reject his initial technical interpretation of the words. Similarly, the word *fabrication* means *fable* and is used as a refined substitute for the word *lie;* but in many trades the word *fabrication* is more readily understood to mean *manufacture* or *construction.*

There are many such words that have both common and restricted meanings and, though they may be used in writings addressed to some audiences, they may not be used carelessly in writing for other audiences.

In writings that are designed to convey precise comprehension, analogous words need to be used with care. In those writings, words such as *adapted, adopted, applied,* and *employed* may not be used interchangeably. Words such as *continual* and *continuous* used interchangeably to describe a mechanical action would confuse rather than describe, for the one means *repetitive* and the other means *unceasing.*

The necessity for choosing descriptive words need not discourage a writer whose formal literary education is limited. It should prompt him to restrict himself to the use of words that he understands reasonably well; and it should urge him to refer to a dictionary for the precise definitions of those words.

Imagination and Inspiration

An ambition of writers is to exercise their imaginations to inspire their reading audiences, and this is a proper ambition, but it can urge one toward either accomplishment or failure.

A writer whose urge to exercise his imagination is greater than his determination to get facts will hardly inspire, because his writings will lack authenticity. A writer that conceives imagination to be a substitute for orderly thinking will be unlikely to hold reader attention long enough to accomplish any purpose.

The fact is that the capacity to imagine is not a distinguishing attribute, for it is possessed by all people. Imagination without factual understanding is a valueless attribute, and without direction is purposeless.

Yet one's capacity to imagine can be made valuable; it can even be developed into a distinguishing attribute; and the procedure for developing it is to nourish it with facts. In seeking and verifying facts about products, services, and audiences, a writer accumulates an understanding from which his imagination can project itself with direction, purpose, and effect.

In any case, imagination and inspiration are not products of conscious practice. Imaginative writings result when study and orderly consideration of facts excite a writer's enthusiasm. Inspirational writings result when uncommonly realistic analysis engenders a warranted enthusiasm that is fortuitously timed.

Lacking the means for exercising control of his enthusiasms, an aspiring writer must feed them with facts pertaining to his products and his audiences. If he is persistent and fortunate, he may, on occasion, inspire.

DESIGNING
THE PRINTED EXPRESSIONS

PROPER WRITING is an orderly presentation of facts and views for the purpose of having them read and understood by others.

Proper designing is the arranging of writings, pictures, and diagrams in an orderly composition that will facilitate reading and understanding.

The designing of printing begins with examination of its elements. The various writings, pictures, and diagrams must be studied for their relationships and significances so that these may later be defined. The observations resulting from the study of these elements should be noted and reflected in a roughly sketched plan.

Translation of preliminary notes into a precise plan must be preceded by the selection of an exact page size, and in some instances selection is made easy because it is arbitrarily indicated. Printing that is to appear in the pages of newspapers or magazines, or that is intended to fit into standard office files, or that is to be enclosed with letters, must be sized arbitrarily. If the size of printing is not thus arbitrarily indicated, the determining factors should be: (*a*) the convenience of those that will receive it; (*b*) the scale of the material; (*c*) the economical relationship to sheet sizes that are standard in the paper industry.

Once page size is determined, a designer may attack the designing tasks in the order that he prefers, and with the technique that is natural to him; but though techniques and the sequence may be varied at will, the designing purpose is invariable. That purpose is to devise a plan that will help each element of the printing to fulfill its function.

Functional Design

A prime element of all printed expressions is the type mass. The type mass is the vehicle that conveys the writer's thoughtfully composed message. The function of the type mass is to get itself read; it has no other function; if it fails to fulfill that single function, the writer's efforts were expended for no purpose. Obviously, the arranging of the type mass is an important design task.

The objectives of a competent designer are to employ type to feature the words of the writer's message; and to exclude potential distractions that could divert attention from the words to be read.

A designer pursues these objectives by striving for a precise balance of print and white space. First, he chooses a style and size of type that is readily readable. Second, he examines type fitment in relation to column width; and he effects the necessary adjustments in column width or type size to allow snug spacing with a minimum number of hyphens at the ends of lines. Third, he defines the spacing that should be put between the assembled lines of type to give the mass a suitable and uniform tone. Finally, he proportions the margins to frame the page most effectively.

These measures are essentials of sound functional designing. Their purpose is to preclude the formation of *gutters* or *rivers of white,* which result from an improper relationship of print and white space, which evidence themselves as distracting gashes in the type masses, and which destroy continuity and discourage reading.

If the writer's message is to be supported by descriptive photographs, or explanatory diagrams, it is the designer's job to attain a harmony among them and with the type mass. The job requires him to indicate the tones, sizes, and scales of pictures and diagrams and thereby to emphasize each and the text in desired proportion; it requires him to position the pictures and diagrams near to their type references and yet to effect an orderly balance of color and shape.

If the work being designed is in booklet form, the design unit is two pages rather than one; for, when a booklet is read, two pages are seen together as a single spread. A design for a booklet must also effect an orderly relationship among the cover, the opening page, and the succession of spreads that follow each other from front to back.

Thus the primary tasks of a designer of printed expressions are functional rather than decorative. He must, first of all, contrive to attain continuity by excluding distractions and maintaining order. If he does no more, he will render a valuable service.

Decorative Design

However, a designer that performs his functional tasks wisely will decorate as well, for in shaping a plan to exclude distractions from type masses and to preclude disorderliness a designer unavoidably decorates by eliminating the elements of ugliness. He will not deal with functional and decorative tasks independently; for, though they are dealt with separately in these paragraphs so that they may be explained, they are not truly separate tasks.

In choosing type styles and in designating pictorial and diagrammatic requirements, a competent designer will make full use of the decorative potential of each element — and often the potentials are appreciable.

It is not the function of a type mass to draw attention to its own decorative quality; and a design plan that makes a type mass an edifice rather than a vehicle is poorly conceived. Yet it is proper and desirable that a type mass be inviting as well as readable; and a well-grounded designer will choose and arrange types into masses that will invite without intruding.

A photograph chosen to clarify or supplement written descriptions and explanations should be employed, first of all, to describe and explain. Yet many photographic subjects are themselves decorative, and others can acquire decorative quality from a photographer's composition of lights and shadows. It is a proper function of a designer of printed expressions to direct the employment of the camera so that its products may be both descriptive and decorative.

Diagrams — engineering diagrams in particular — are commonly clarifying but are very often ugly; yet all are susceptible to translation into forms that decorate as well as explain.

Obviously, if the decorative potentials of photographic subjects and diagrams are to be capitalized fully, yet with economy, the designer that will eventually plan their arrangement should be consulted before photography and diagramming are begun.

Finally, an accomplished designer of printed expressions may perceive, in the process of planning, the need to add drawn decoration to the essential elements. He may perceive that lengthy type masses need to be relieved at intervals by the introduction of interrupting decorations or drawn illustrations. He may conclude that the essential pictures are unavoidably grim and that his composition can benefit from headlines that are drawn.

However, the decision to engage the services of a designer should not rest on consideration of needs for decoration. All printed expressions that are issued to induce people to respond to the influence of a management warrant thoughtful functional arrangement. People whose favorable responses are deemed to be of value should be deserving of the courtesy represented in an orderly, readable presentation.

PRESENTING PRINTED EXPRESSIONS TO SELECTED AUDIENCES

RARELY can the management of a large-scale enterprise learn the names and the locations of all members of all of the audiences that need to be addressed with printed expressions and descriptions.

A management can know the names and locations of active employees, investors, and dealers; for these are recorded on the books of the enterprise. It can know the names and locations of an appreciable number of potential dealers, for these are recorded in available trade directories. It can know the names and locations of customers that deal directly with the enterprise, and that are sufficiently significant to be generally known.

However, the management of a widespread enterprise cannot know the names and locations of the great number of important customers that buy in small lots from dealers; and it cannot know the names and locations of the many potential customers, employees, and investors who must be addressed if the society of the enterprise is to be replenished and expanded.

Nevertheless, there are means for addressing all members of desired audiences, whether their names and locations are known or unknown.

Addressing Known Audiences

The known audiences of an enterprise are comprised of employees, investors, dealers, and all customers whose names and addresses are recorded on the books of the enterprise, and all potential customers whose names and addresses are included in classified trade directories or on available mailing lists. These audiences may be addressed directly with printed messages.

EMPLOYEES — Printed messages can be presented to employees by foremen or by paymasters or by other designated persons that are authorized to enter the departments of a factory or to station themselves at exits. Printed messages can be mailed to employees at their homes. A management may choose the method that is most suitable.

Distribution of printed messages in the busy environment of the factory is a procedure that is recommended by its convenience, but it is

attended by two disadvantages, which are: (*a*) that it is an impersonal procedure; (*b*) that the messages may be mislaid before they are read. These disadvantages are inversely proportionate to the intimacy that exists in the factory community; if the community is small and closely knit, and if the employees have close personal relationships with the executive managers of the enterprise, the disadvantages are minor.

Distribution of messages by mail to the homes of employees is a more personal procedure. It implies recognition of the employee as a personality rather than as a mere productive mechanism; it places the message before him in his leisurely hours; and it encompasses his wife and family within the audience addressed.

INVESTORS — Many of the men and women that invest funds in an enterprise are likely to be also customers, or employees or dealers of the enterprise, who will be reached by the printed messages addressed to those groups. In addition, printed messages describing circumstances of specific interest to investors can be transmitted to them by mail, for their addresses are recorded.

DEALERS — Printed messages can be delivered to known dealers and prospective dealers in two ways — by mail and by salesmen. Both methods incur advantages and disadvantages.

Personal presentation of helpful, informative printed messages makes the presenting salesman a factor in rendering the helpful service and thereby raises his status. In addition, the presenting of printed information causes a salesman to acquire some knowledge of it.

However, the distribution of printed messages through salesmen is a slow and uncertain procedure. The time required to complete personal distribution is necessarily the time consumed by the salesman in completing the circuit of his territory. The uncertainty grows out of the facts that some salesmen are not disposed to present printed literature, and that other salesmen forget to present it.

Printed messages sent through the mails are certain to reach the dealers addressed, and the time of their arrival can be controlled. Thus, though mailed messages do not enjoy the benefit of a salesman's presentation, they assure complete and well-timed coverage.

Thoughtful managements recognize the advantages and limitations of each of these methods for circulating printed messages, and so employ both methods in well-considered combinations.

CUSTOMERS — The two methods generally used for circulating printed messages among dealers are also used for circulating them among known

customers and prospective customers. By using the mails, a management can time the messages and make certain that coverage will be complete; by making distribution through salesmen, a management can add forcefulness to presentations, and can simultaneously help co-operating salesmen to improve their relationships.

A third method for circulating printed messages to known *and also to unknown* customers is to enclose the messages in the merchandising package or to attach them to the product. This is a peculiarly effective method, for it conveys the messages to people whose interest is assured.

INTERMEDIARIES — The salesmen and foremen of an enterprise are, of course, employees; yet they must be dealt with separately. It is their function to participate in the transmission of printed information; they must be encouraged and induced to transmit it; they must be educated and equipped to transmit it with good effect. Therefore, a complete program of printed information will include instructive texts and demonstrations designed specifically for salesmen and foremen.

Printing designed for intermediaries may be mailed to them, but personal presentation, explanation, and demonstration by their divisional managers generally induces more effective usage.

Addressing Unknown Audiences

The unknown audiences of an enterprise are comprised of customers, potential customers, potential investors, and potential employees whose names and addresses are not available. A management that desires to transmit printed messages to the members of these audiences can effect the transmission by the use of properly selected media.

THE VOLUNTEER AUDIENCE — A volunteer audience consists of the potential customers that enter retail stores for the purpose of inquiring or examining. The names and addresses of these potential customers are unknown to the retailer, but their inquiries identify their interest. This audience can be reached with printed messages attached to merchandise or supplied to retailers for presentation or for display in appropriate places.

THE LOCAL AUDIENCE — The media for reaching unknown local audiences with printed messages are store posters, window display posters, billboards, car signs, and newspapers.

Store posters can but draw the attention of those that enter; window posters can catch the eye of only those that pass. Posters can transmit

only brief messages; yet they serve a particularly useful purpose in identifying a retail store as a dealer in the featured goods.

Billboards and car signs are visible only to passers-by and riders, but their strategic placement permits an enterprise to expose a brief message at numerous points or on numerous car routes, and thereby to gain the attention of an appreciable local audience

Newspapers make it possible for an enterprise to transmit its expressions and descriptions to all of the reading members of a local audience.

Posters, billboards, car signs, and newspapers are generally regarded as media for transmitting messages to customers, and they are used largely for that purpose; nevertheless, potential employee and investor members of the local audience perceive those messages and arrive at conclusions regarding the enterprise that sponsors them.

THE REGIONAL AUDIENCE — In some areas, the close relationship of communities or states is evidenced in a regional interest that is served by regional magazines; but, more often, the only available method for circulating the messages of enterprises throughout a region is to employ the local media of each of the major communities contained in the region.

THE CLASSIFIED AUDIENCE — The men and women in an industry or profession constitute a technical or professional audience; and for each of these audiences, magazines are edited and published. Through the purchase of space in trade and professional publications, the management of an enterprise can present its messages to such potential employees, customers, and investors as may be contained within a particular trade or profession. Thus, though lacking knowledge of the names and locations of the individuals in an industrial or professional group, a management can reach them through media that cater to their specialized interests.

Commonly, the messages presented in the pages of trade and professional magazines are addressed to potential customers, yet these messages are perceived and evaluated by potential employees and investors as well.

THE SEGMENT AUDIENCE — Large numbers of men and women that engage in diverse occupations, and that live in different communities, nevertheless possess like interests; and, though the names and locations of these people are unknown, they can be addressed on the pages of magazines that are edited to progress their specific interests.

There are magazines edited expressly for people that are especially interested in the investment of funds; there are magazines edited for

people that are especially interested in traveling, or in games, or in thoughtful analyses of the news, or in industrial development. For almost every interest that is shared by an appreciable segment of the public, there are publications that can convey the printed messages of enterprises that wish to address that particular segment.

THE NATIONAL AUDIENCE — The activities of some enterprises are national in scope. They seek customers in all markets; they seek investors in all communities; they seek employees for numerous and widely dispersed factories. For such enterprises, there are magazines that are national in scope.

Through the use of space in the pages of these national periodicals, the management of an enterprise can present its messages in all communities to all segments of the public.

In addition, national enterprises manufacturing food products, clothing, automobiles, and other goods commonly consumed by all people, may address the people in each community through their respective local media.

Selection of Media

Various enterprises of similar nature and scope arrive at different selections of media for transmitting their printed messages; and it is proper that they should, for no two competitive enterprises are actuated by identical philosophies.

Hence, the task of selecting media is not merely one of comparing the functions of the different classes of media, or of comparing the competitive media within a class. The task is one of relating a particular medium or group of media to the objective of one particular enterprise.

This is a task that cannot be performed casually or without experience. It needs to be performed with the help of the professional unbiased media analysts that are available to the clients of all qualified advertising agencies.

MEANS AND MEDIA

for transmitting managerial messages to the audiences of an enterprise

Purpose	To give people reason for desiring to respond to the influence of the management of the enterprise.			
Essential Aid for Accomplishing Purpose	PRINTING			
	INTERMEDIARIES (Foremen & Salesmen)	EMPLOYEES	INVESTORS	KNOWN CUSTOMERS
Media and Means for Addressing identifiable members of Audiences	Printing sent by mail. Printing presented by divisional executives with instructions for most effective use.	Printing distributed at the factory. Printing mailed to the homes.	Printing sent by mail to known addresses.	Printing mailed to known addresses. Printing presented by salesmen. Printing enclosed in packages of merchandise.

	UNIDENTIFIABLE VOLUNTEER AUDIENCES	LOCAL AUDIENCES	REGIONAL AUDIENCES
Means and Media for Addressing unidentifiable members of Audiences	Printing attached to display merchandise. Printing placed in accessible and appropriate places in retail stores. Printing enclosed in packages of merchandise.	Local newspapers, bill boards, car signs, window posters, store posters.	A multiplication of local media; and regional magazines and newspapers if available.
	CLASSIFIED AUDIENCES	SEGMENT AUDIENCES	NATIONAL AUDIENCES
	Trade and professional magazines.	Magazines edited expressly to serve specific interests shared by appreciable segments of the public.	Magazines edited for and circulated to the mass national audience. A multiplication of local media.

Warren's STANDARD

Printing Papers

The papers used in this booklet are — *Cover:* Warren's CUMBERLAND GLOSS BRISTOL, White, 22½ x 28½ – 10 pt.
Inside: Warren's OLDE STYLE — Antique Wove, White, 35 x 45 – 99; *basis* 25 x 38 – 60

A COMPLETE LIST OF WARREN'S PAPERS APPEARS ON THE FOLLOWING PAGE

S. D. Warren Company manufactures a variety of grades of papers for the different classes of use listed herewith.

Warren's Standard Printing Papers —

For use in commercial printing, advertising, and in magazines

COATED

Warren's Lustro Gloss
Warren's Cumberland Gloss
Warren's New England Gloss
Warren's Westbrook Gloss
Warren's Lustro Dull
Warren's Cumberland Dull
Warren's Offset Enamel
Warren's Overprint Label C1S
Warren's Multi-Service Label C1S
Warren's Lustro Gloss Cover
Warren's Cumberland Gloss Cover
Warren's Cumberland Gloss Bristol
Warren's New England Gloss Bristol
Warren's Cumberland Dull Post Card

UNCOATED

Warren's Olde Style — Antique Wove
Warren's Olde Style — Antique Laid
Warren's Cumberland English Finish & Super
Warren's Cumberland Offset (Pre-conditioned)
Warren's Thintext (India Paper)
Warren's Bibliopake
Warren's Gravure Super

Warren's Standard Book Publishing Papers —

For school books and trade books

Warren's "1854"
Warren's No. 66 Antique (Bulking)
Warren's Novel Antique
Warren's Publishers' Super
Warren's Publishers' English Finish
Warren's Publishers' Eggshell
Warren's Publishers' Offset

Warren's Thin Papers

Warren's Thintext (India Paper)
Warren's Thinweave (Manifold)
Warren's Fineleaf (Makeready Tissue)
Warren's Carbonizing Papers

Warren's Box Cover Papers

Warren's Cumberland Plate
Warren's Lusterpak
Warren's Foilkote
Warren's Foiltone
Warren's Foilchrome

Warren's Base Papers for Convertors

S. D. Warren Company manufactures a variety of base papers for conversion into grease-proof, water-vapor-proof packaging papers; into impregnating and laminating papers; and into decorative papers.

S. D. WARREN COMPANY, 89 BROAD STREET, BOSTON 1, MASSACHUSETTS

[BETTER PAPER Warren's STANDARD BETTER PRINTING]
Printing Papers

WHERE PRINTERS CAN BUY

WARREN'S STANDARD PRINTING PAPERS

THESE LEADING PAPER MERCHANTS CARRY STOCKS

Albany, N. Y.	Hudson Valley Paper Company
Atlanta, Ga.	Sloan Paper Company
Baltimore, Md.	The Barton, Duer & Koch Paper Co.
Baton Rouge, La.	Louisiana Paper Company, Ltd.
Boise, Idaho	Zellerbach Paper Company
Boston, Mass.	Storrs & Bement Company
Buffalo, N. Y.	The Alling & Cory Company
Charlotte, N. C.	Caskie Paper Company, Inc. Virginia Paper Company, Inc.
Chicago, Ill.	Chicago Paper Company McIntosh Paper Company
Cincinnati, Ohio	The Diem & Wing Paper Company
Cleveland, Ohio	The Petrequin Paper Company The Alling & Cory Company
Columbus, Ohio	The Diem & Wing Paper Company
Dallas, Texas	Olmsted-Kirk Company
Denver, Colo.	Carpenter Paper Co.
Des Moines, Iowa	Western Newspaper Union Newhouse Paper Company
Detroit, Mich.	Seaman-Patrick Paper Company
Dubuque, Iowa	Newhouse Paper Company
Eugene, Ore.	Zellerbach Paper Company
Fort Worth, Texas	Olmsted-Kirk Company
Fresno, Cal.	Zellerbach Paper Company
Grand Rapids, Mich.	Quimby-Kain Paper Company
Great Falls, Mont.	The John Leslie Paper Company
Hartford, Conn.	Henry Lindenmeyr & Sons
Houston, Texas	L. S. Bosworth Company
Indianapolis, Ind.	Crescent Paper Company
Jacksonville, Fla.	Virginia Paper Company, Inc.
Kansas City, Mo.	Midwestern Paper Company
Lansing, Mich.	The Weissinger Paper Company
Little Rock, Ark.	Western Newspaper Union Arkansas Paper Company
Long Beach, Cal.	Zellerbach Paper Company
Los Angeles, Cal.	Zellerbach Paper Company
Louisville, Ky.	Miller Paper Company
Lynchburg, Va.	Caskie Paper Company, Inc.
Milwaukee, Wis.	Nackie Paper Company
Minneapolis, Minn.	The John Leslie Paper Company Newhouse Paper Company
Moline, Ill.	Newhouse Paper Company
Newark, N. J.	Henry Lindenmeyr & Sons Lathrop Paper Company, Inc.
New Haven, Conn.	Storrs & Bement Company
New Orleans, La.	Alco Paper Company, Inc.
New York City	Henry Lindenmeyr & Sons Lathrop Paper Company, Inc. The Alling & Cory Company J. E. Linde Paper Company The Canfield Paper Company Marquardt & Company, Inc. Schlosser Paper Corporation
Oakland, Cal.	Zellerbach Paper Company
Oklahoma City, Okla.	Western Newspaper Union
Omaha, Neb.	Field Paper Company
Philadelphia, Pa.	D. L. Ward Company The J. L. N. Smythe Company Schuylkill Paper Company
Phoenix, Ariz.	Zellerbach Paper Company
Pittsburgh, Pa.	The Alling & Cory Company
Portland, Me.	C. M. Rice Paper Company
Portland, Ore.	Zellerbach Paper Company
Reno, Nev.	Zellerbach Paper Company
Richmond, Va.	B. W. Wilson Paper Company Virginia Paper Company, Inc.
Rochester, N. Y.	The Alling & Cory Company
Sacramento, Cal.	Zellerbach Paper Company
St. Louis, Mo.	Beacon Paper Company Tobey Fine Papers, Inc.
St. Paul, Minn.	The John Leslie Paper Company Newhouse Paper Company
Salt Lake City, Utah	Zellerbach Paper Company
San Diego, Cal.	Zellerbach Paper Company
San Francisco, Cal.	Zellerbach Paper Company
San Jose, Cal.	Zellerbach Paper Company
Seattle, Wash.	Zellerbach Paper Company
Shreveport, La.	Louisiana Paper Company, Ltd.
Spokane, Wash.	Zellerbach Paper Company
Springfield, Mass.	The Paper House of New England
Stockton, Cal.	Zellerbach Paper Company
Topeka, Kan.	Midwestern Paper Company
Troy, N. Y.	Troy Paper Corporation
Tulsa, Okla.	Tulsa Paper Company
Waco, Texas	Olmsted-Kirk Company
Walla Walla, Wash.	Zellerbach Paper Company
Washington, D. C.	Stanford Paper Company
Yakima, Wash.	Zellerbach Paper Company

★

EXPORT AND FOREIGN

New York City (Export) . . National Paper & Type Co.

Agencies or Branches in 40 cities in Latin America and West Indies.

New York City (Export) . Muller and Phipps (Asia) Ltd.

Agencies in Belgian Congo, Burma, Ceylon, China, Hong Kong, Iceland, India, Malaya, Philippine Islands, South Africa.

Australia . . . . . B. J. Ball Limited

New Zealand . . . . . B. J. Ball (N. Z.), Ltd.

Hawaiian Islands . . . Honolulu Paper Company, Ltd.
Agents for Zellerbach Paper Company

better
paper
better
printing

Warren's
STANDARD
Printing Papers

The papers used in this booklet are — *Cover:* Warren's CUMBERLAND GLOSS BRISTOL, White, 22½ x 28½ – 10 pt.
Inside: Warren's OLDE STYLE — Antique Wove, White, 35 x 45 – 99; *basis* 25 x 38 – 60

PRINTED IN U.S.A.

V. PAPER MERCHANTS' ADVERTISING

A. Publication

A few examples of paper merchants' advertising are selected from printing trade journals to show the range of the distributors' advertising.

This is NEW ENGLAND

Home of STORRS & BEMENT

. . . White Christmas . . . WHITE Christmas . . . Suppose we lived where there NEVER was a white Christmas! Imagine a Christmas in July . . . without the powdery blanket which gives our countryside its winter beauty . . . without the stimulating crisp, cold air that puts spring into your steps . . without the evergreens . . without a Christmas Tree.

Indeed are we fortunate to live, this holiday season, in New England . . . the picturesque land which lends charm to millions of Christmas cards.

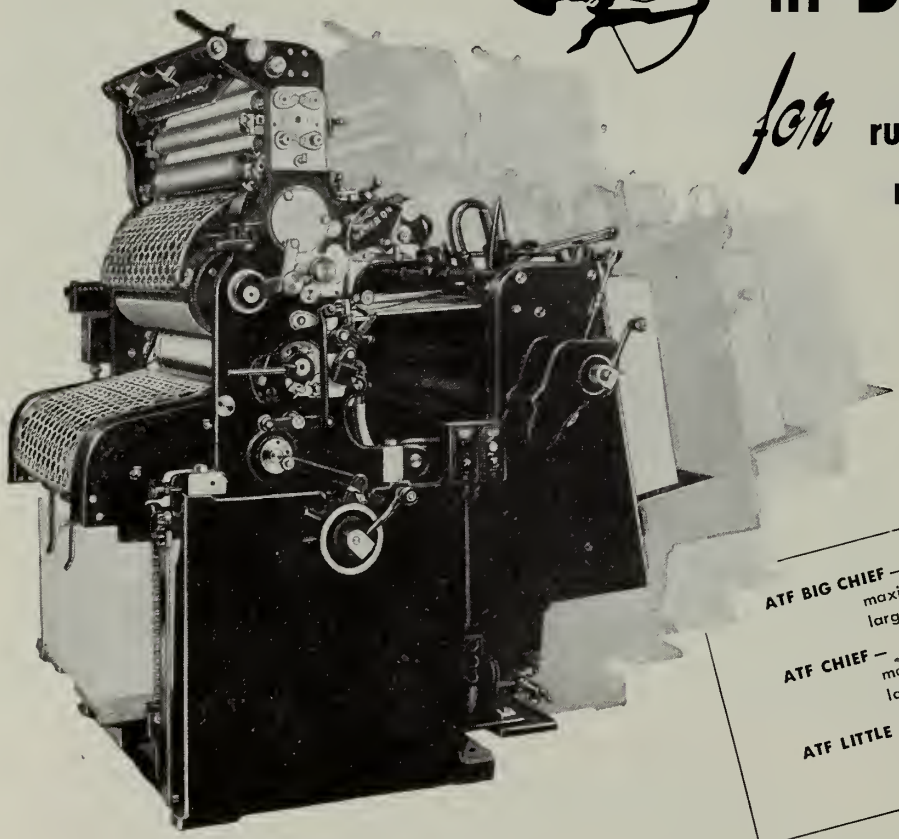
STORRS & BEMENT CO.

MORE THAN *100 Years of Service* to N. E. GRAPHIC ARTS

BOSTON
WORCESTER
SPRINGFIELD
HARTFORD
NEW HAVEN
PROVIDENCE

ATF CHIEF *job offset presses*

in BIG SHOPS



for runs too short for large presses
runs that cannot be "ganged"
"accommodation" jobs
emergencies . . . RUSH

ATF BIG CHIEF —
maximum sheet size — 22½ x 29
largest printing area — 22 x 28

ATF CHIEF —
maximum sheet size — 17½ x 22½
largest printing area — 17 x 22

ATF LITTLE CHIEF —
maximum sheet size — 14 x 20
largest printing area — 13 x 19½

THE ATF CHIEFS (in three sizes) are ideal for getting a profit out of jobs that it doesn't pay to put on a large press, yet which customer relations require handling. They'll turn out anything you give them within their size range, in one color or many, and do it superbly. In many big shops they keep busy all day. They are quick for get-away and easy to keep running, accessible and convenient to operate. Ask your ATF Salesman for full information.

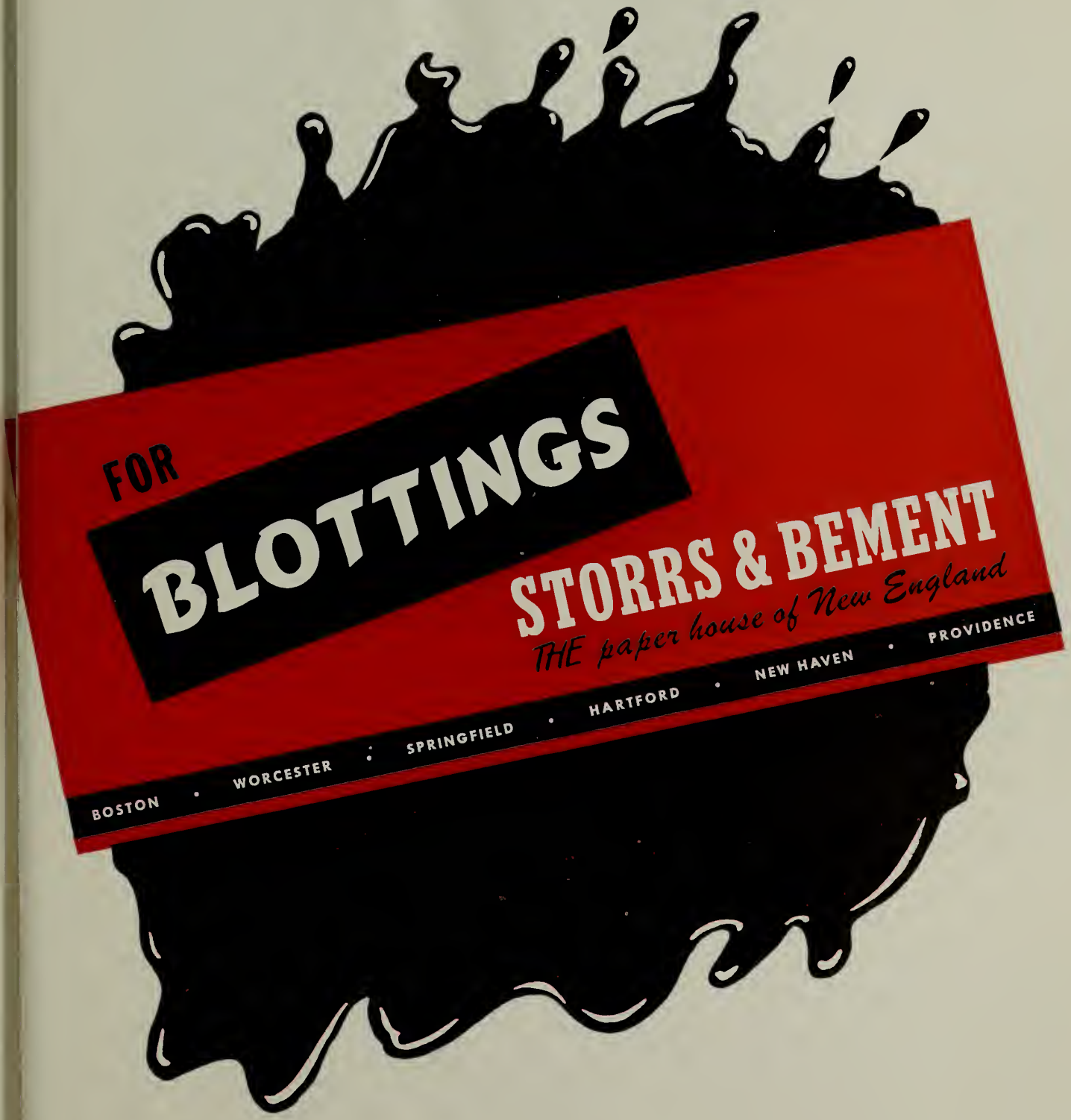
When you think of offset, think of the ATF CHIEFS

American Type Founders

200 Elmora Avenue, Elizabeth B, New Jersey
Branches in Principal Cities

ATF Chief job offset press

BIG SHOPS


FOR
BLOTTINGS
STORRS & BEMENT
THE paper house of New England
BOSTON • WORCESTER • SPRINGFIELD • HARTFORD • NEW HAVEN • PROVIDENCE

B. Direct Advertising

The paper merchant as well as the manufacturer uses direct advertising as a means of building interest in his organization and the printing paper lines that he sells. The following example is a syndicate publication bought by the merchants territorially, and individualized by their company identifications. This type of promotion illustrates a definite advancement from the time when paper samples, blotters, calendars, rulers, etc. were considered adequate promotional material for the paper merchant alone.

FEBRUARY 1949

Printed *Selling* and Production

Split-fountain printing offers you many colors in one impression so that your printed pieces can possess added impact without too much added cost. For information on how to plan work destined for this process in economical fashion see page 7.

STORRS & BEMENT CO.

"They used to call me a tough boss!"

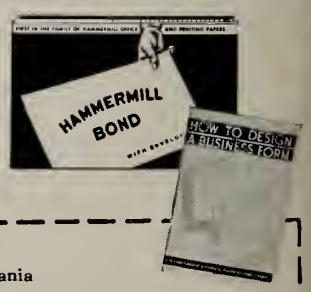
"But no more! Now that we use improved Hammermill Bond, our typists' work looks 100% better!"

"Try it. You will agree that this 'whitest' Hammermill Bond ever produced adds new sparkle and snap and impressiveness to any letter or copy typed on it!"

Your typists also will turn out clearer, sharper finished work on the smooth surface of this *improved* Hammermill Bond. Takes quick, clean erasures, too.

PRINTERS: Improved Hammermill Bond is widely advertised in magazines with national circulation. Your customers will be asking about it. Be prepared to show them samples.

MAIL COUPON FOR SAMPLE BOOK *of improved* Hammermill Bond in wide range of pleasing colors. We'll include "How to Design a Business Form," idea-book to help you design essential forms exactly suited to the job you want them to do.



HAMMERMILL BOND

Companion papers for office use include Hammermill Mimeo-Bond and Hammermill Duplicator

Hammermill Paper Company
1615 East Lake Rd., Erie, Pennsylvania

Please send me—FREE—sample book of *improved* Hammermill Bond and include "How to Design a Business Form." Also sample books of ☐ Hammermill Mimeo-Bond ☐ Hammermill Duplicator.

Name_____

Position_____

(Please attach to, or write on, your *business* letterhead) PS-FE

LOOK FOR THE WATERMARK . . . IT IS HAMMERMILL'S WORD OF HONOR TO THE PUBLIC

Deckle Edges

This presstime of government and business represents the opinion of the editors of PRINTED SELLING and PRODUCTION, and does not necessarily reflect the position of the paper distributor who sends PRINTED SELLING and PRODUCTION to you.

February 1, 1949

The economic camera is now focusing more on markets and consumption than on supply and production. Supply of paper is adequate to meet current requirements, and the problem now is to do a good job of selling in the light of increased competition. However, even though the market in general has been going through a period of adjustment from a seller's to a buyer's market, business is still at a very high level and there is no noticeable concern among manufacturers, distributors or converters that a slump is in the making.

. . . as one Commerce Department field office reported: "It's just good keen business competition with balance."
and demand to restore a more normal an opportunity for the law of supply

Behind the current trends in the paper field is the fact that the largest field of paper consumption is in the manufacture and distribution of nondurables, items bought in the corner drug or grocery store and other general merchandise. Immediately after the war, when consumers' incomes were increasing, the supply of many desired durables such as automobiles and new homes were not available so a larger percentage of the retail sales dollar went into various nondurables. Through 1947 and 1948, there was a steady gain in the durable sales of refrigerators, washing machines, autos, etc., with a corresponding leveling in the nondurable sales so important to the paper industry. This condition is an important factor in understanding why demand for paper and its products also leveled off once that supply met needs in general in the early part of 1948.

The question arises whether another year or two will witness a slight increase in percentage expenditures for nondurables once that the more important durables have been purchased by consumers. This is probably a realistic expectation which could start to develop this year but may be more obvious in 1950 or 1951.

All-time records were again shattered by national pulpwood inventories in the hands of mills at the end of October, according to preliminary Census data for that month. Responsible, in the main, for the new peak in country-wide stocks were unprecedented levels of wood accumulation by mills in the northeast region and in the Pacific Northwest.

. . . the ratio of United States paper production to mill capacity for the week ending January 1, 1949, as reported by the American Paper and Pulp Association was 71.7 percent compared with 74.3 percent for the preceding week, and 100.3 percent for the corresponding week a year ago.

The Truman message to Congress demonstrated his fighting spirit for the liberal measures brought up during his campaign. Now it's a matter of how closely Congress will co-operate with him in carrying them out.

Printed Selling and Production

AVIDSON PUBLISHING CO.  22 E. HURON ST. CHICAGO 11, ILL.

FEBRUARY 1949 VOL. 12—NO. 11

In This Issue

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Send for your Sample Kit today!

New Proofing Sample Kit sells more "flat-as-a-pancake" gummed paper for you.

Supplied to our distributors only. If we are not represented in your territory—Write.

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705 Garrett Building

CHICAGO
608 S. Dearborn

ST. LOUIS
4053 Lindell Blvd.

SEATTLE
2416 First St.

SAN FRANCISCO
420 Market St

Here's how— In this handy kit are 8½ x 11 samples of each "Flat-as-a-Pancake" gummed paper from which you can select the sheet desired by the printer and send it to him at once.

The sample is large enough to proof most any gummed label for final customer okey, and has on it all the information regarding the sheet which the printer can tear off and file with his quotation. It makes the sampling of "Flat-as-a-Pancake" gummed papers an easy job.

"Flat-as-a-pancake" gummed papers

The Brown-Bridge Mills, Inc., Troy, Ohio

Printed Selling and Production
FEBRUARY, 1949

Split-Fountain Printing Means More Color at Reasonable Cost

Many colors can be printed in one impression using this process which may be adapted to your own needs in a very effective manner

YOU'D like to use more color in your printed pieces, but you don't think your budget can take care of the additional expense. Have you considered split-fountain printing? It may be the answer to your problem.

Maybe you are planning a campaign of mailing pieces. Using this process, you could print each blotter, folder or postcard in a different color and increase its effectiveness without adding too much to your costs.

Before going into details on how you can best plan work destined for split-fountain printing in the most economical fashion, let's get a little basic knowledge of the process itself.

Suppose we drop in on a printer who does a lot of split-fountain work and see what we can learn about the process. This particular firm prints 40 or 50 magazines and most of them are split-fountain jobs done by men who are experts in this technique. Of course, this printer does a lot of other split-fountain work besides magazines.

As you know, the ink fountain on a printing press runs across the width of the press like a trough, and it feeds ink to the rollers used in transferring the ink to the form. Although this fountain is usually filled with ink of only one color, in split-fountain printing inks of several colors are used at the same time by providing dividers in the trough.

Since the inks must be separated throughout the printing operation, some method must be employed to keep the ink from blending on the inking rollers. Our printer friend uses two different techniques to accomplish this purpose.

For certain jobs a special attachment is used which allows the printer to do split-color work without cutting the rollers, thus saving time and money. This divider prevents the ink from blending on the rollers and it makes it easy to print several colors in one impression with at least an inch separation between them.

Where long runs and special requirements warrant it, a set of rollers may be cut for the individual job; the cuts in the rollers correspond with the dividers in the fountain thus guaranteeing that the various colored inks will be kept apart. Using a 32-page form, the printer can get eight colors in a single impression with a ⅝ inch separation between the colors. With four pages in a row and eight rows in the form, it is possible to run a different color for the four pages in each row; depending on the type of press, you can effect quite a saving because it would take several more press runs to do the job any other way.

After a particular job has been finished, the cut rollers can be recoated and used over again in a future operation.

Another split-fountain process is in operation today that features the printing of 14 colors at a time with colors running as close as ¼ inch and without the necessity of cutting the composition rollers. Called the Pantone process, the technique is made possible by cutting the metal vibrator rollers to correspond with the channels in the fountain. For wider bands of color, specially machined bracelets can be fitted into the standard grooves thus presenting a smooth, unbroken roller surface for regular single color work.

The system just mentioned has fixed channels and the work is planned to fit the press; the same company also has a variable split-fountain method

ROLLERS ARE CUT when the type of job and length of run warrants it. These grooves prevent the colored inks from blending on the rollers which would spoil the final result. When the run has been completed, the rollers can be recoated and used over again.

to accommodate special jobs and it operates with a special set of metal vibrator rollers made up of a narrow core over which solid roller sections are placed and adjusted to any position by means of set screws. Colors can be run very close together without merging.

If it does not seem practical to cut a set of rollers for a certain job and no other method of separation is available, you still may be able to use another split-fountain technique. In this method, the inks blend on the rollers in a space that will not be printed; the copy must be positioned to provide for a nonprinting surface in the form. It may be that in order to properly separate the colors, some paper will have to be wasted. Then the decision on whether to go ahead will be determined by the cost of the wasted paper.

While the technique of each printer is adapted to his own equipment and no standardized production procedure can be recommended for split-fountain printing, your job can generally be improved by consulting your printer while the printed piece is still in the rough layout stage; he may be able to make some valuable suggestions on how your job can be adapted to the process in a very effective manner.

There are certain limitations to the split-fountain process which may be kept in mind when you're considering a job. In the first place, you may have to change the job so much to adapt it to the technique that the essential design of the piece would be lost. Or it may be that a small run may not justify the cost if it's necessary to cut a set of rollers. However, in most cases, limitations such as the ones described can be overcome through the use of a little ingenuity in the planning of the job.

Now you are probably wondering how you can plan work destined for

DIVIDERS IN FOUNTAIN separate the variously colored inks in the split-fountain process. Divider fits right into groove in the roller thus insuring that the different inks will be kept apart.

split-fountain so that it will be carried out in the most economical fashion. As a starter, it would help if the production man would obtain from the printer an imposition sheet showing the color channels along with the position of the pages in the layout so that he could plan the publication with these important facts in mind.

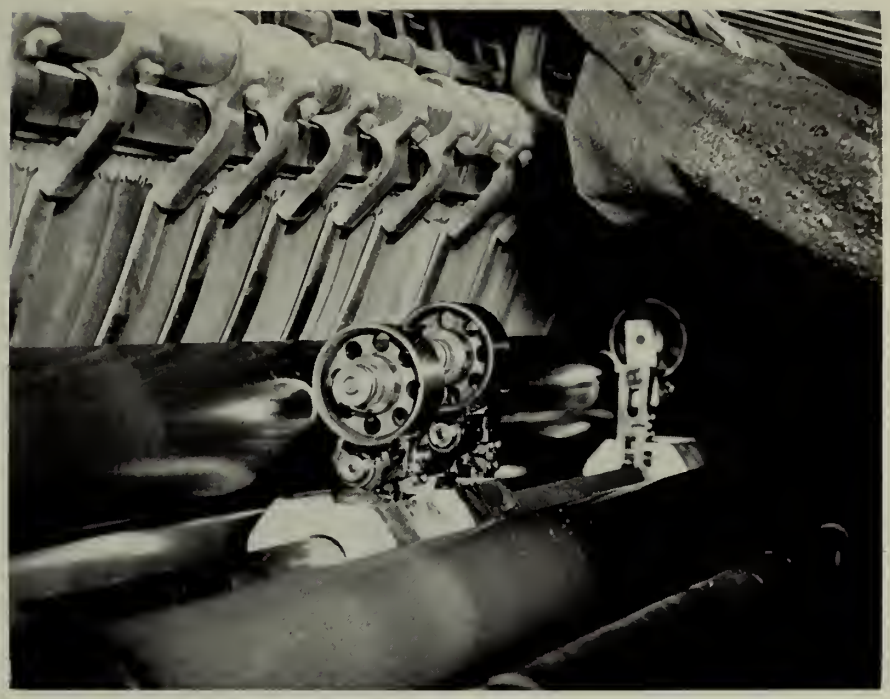
With proper planning, you can make use of the cut rollers over and over. For example, one company doing business with the printer mentioned before in this article uses the same set of rollers for 15 or 20 forms in a job. If the rollers are cut to accommodate bleed pages in the second and eighth rows of the first form, then other forms following also plan their bleed pages in these same rows. In this way, considerable time and money are saved on a big job where they really count in terms of dollars and cents.

Say that you're planning a series of blotters, postcards or folders, each in two colors, but with different colors for each piece. You consult your printer and he decides that he can make one impression for the black or other color common to all of the pieces, and then he makes another impression for the five or six different colors in the various pieces of the series. In other words, only two impressions are required with the result being a very definite saving for you.

If split-fountain is used on a single promotional piece of two or more colors, it is a means whereby different colors may be used on opposite sides of the piece.

When this method is to be used to provide two colors on a job already estimated, and the printer has already figured in the cost of cutting the rollers and washing the press, it may be advantageous to use three or even four colors instead of the two originally planned.

While it is recognized that split-fountain printing cannot take the place of process printing or other forms of multicolor printing, it can provide a fairly good job at a lot less expense.



SPECIAL ATTACHMENTS ALLOW split-fountain printing without cutting the rollers because they keep the inks separated during the operation of the process. The three wheel-like mechanisms in the photo do the job.

EIGHT COLORS are printed in one impression on this press using a 32-page form. There is a different color for each row of four pages in the form, adding a variety of color to the publication.

Uncoated Book Papers . . .

For Jobs That Glow--Without Glare

There are all sorts of ways that you can use uncoated book to lend a different touch to your printed pieces in order to make them more appealing to your readers. It's worth a little time on your part

A BOOK called "Poems for Children" arrived in the mail the other day, and one of the first things we noticed was the distinctive paper used in the publication, an antique book that helped to give the booklet character.

This piece immediately brought to mind another fine job on uncoated book paper prepared recently by the Riggs National Bank in which some of the bank's unusual ads were reprinted in booklet form.

These are just two examples of the excellent publications that can be printed on uncoated book paper. And when you examine the possibilities of this class of paper more closely, you get a lot of ideas on what it can do for you?

There are five standard grades of uncoated book paper including antique, eggshell, machine finish, English finish and super-calendered. Each one is particularly suited for a certain type of job and the best results are usually obtained when they are used for this purpose.

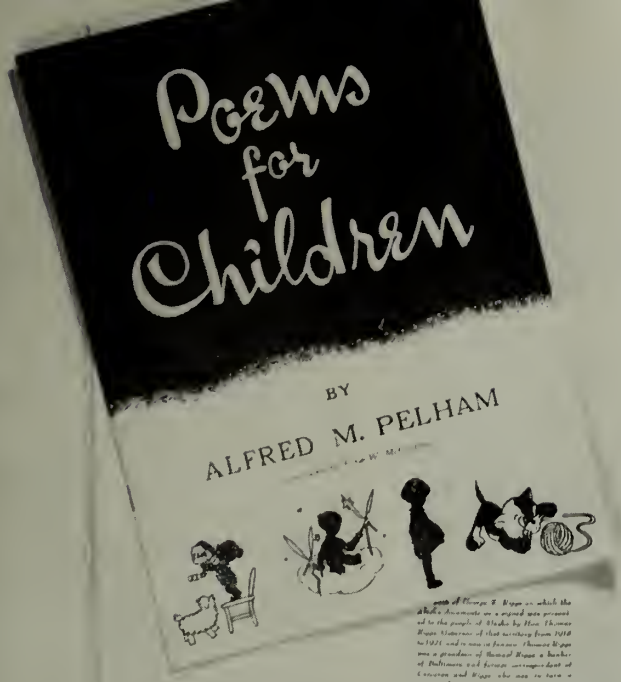
Antique book is a rough paper that is given a light calendering treatment sufficient to give a smooth surface without losing the antique finish. It is relatively softer than other book papers and has more body which means that a book using this stock is thicker than it might if it were printed on another paper.

An effort is made to obtain a relatively smooth surface without undue calendering which would reduce the bulk of the stock.

Closely related to antique is a stock referred to as "bulking book" which is even thicker. Of course, the primary purpose of bulking book is to make up into a thick book when the number of pages must be kept down.

Papers in the antique classification of the uncoated book papers may suit your needs if you are thinking of producing a text book, booklet, catalog, announcement or any other job that will be printed largely from type. Art for these publications may be in the form of line cuts or wood cuts

GENERAL IMPRESSION of this calendar on the person viewing it is aided by the uncoated book paper used for the job. The paper sets off the illustrations in excellent fashion.



TWO DISTINCTIVE PIECES printed on uncoated book paper are shown in this cut. Since the booklet of poems is almost entirely just type alone, it is very well adapted to antique book paper. The Riggs publication features a series of ads that were used by the bank effectively.

although antiques sometimes take coarse benday screens and halftones up to 85-line screens.

Bulking books can be used for the same purposes, but their greatest use is in the printing of popularly priced books, children's books and magazines requiring a better grade of stock than that used in the so-called "pulp" magazines.

Egg-shell is next on the list. This uncoated book paper derives its name from its dull, pitted surface which resembles the shell of an egg. It is a little smoother than antique, and the surface has a slightly different texture.

You can use egg-shell for all of the purposes mentioned above in connection with antique when there is need for a paper which is slightly less thick than antique. Since these papers have a soft, low finish, they reflect little light and therefore make an "easy reading" sheet.

A relatively inexpensive general utility paper, machine finish book paper has a medium smooth finish because it receives more calendering than antique or egg-shell. MF is generally obtainable in five different grades although the properties of the sheet may be so altered as to meet the individual needs of the purchaser.

Machine finish is the lowest halftone paper in the advertiser's group, and it is used in the printing of catalogs, broadsides, circulars and other material employing line etchings and halftones up to 110-line screens. MF can be used for label printing when it is hard-sized and it can also be run on offset presses.

One step farther up the scale toward a smooth even surface we find English finish book paper which is quite firm and may even be given a slight polish in the calenders. As with antique and egg-shell, some members of the paper trade tend to group machine finish with English finish papers. There are, however, differences in the degree of smoothness, and it is a practice in some mills to run the machine slower with English finish thus forming a smoother surface than that of machine finish papers.

Some very high grade publications are printed on English finish paper and it will take 110-line halftones in most grades, which is one reason it is so popular for catalogs. If you have plans for direct mail pieces, package inserts and other similar pieces, chances are that you could print them effectively on English finish.

One or more calender stacks are employed at the end of the machine turning out English finish, and the number of "nips" in the calenders determines the final finish you get when you order this paper.

Super-calendered book is the smoothest of the uncoated book papers. The pulp is prepared about the same as for use in English finish and machine finish paper, but it receives additional calendering after it leaves the paper machine.

By means of pressure and alternating rolls of steel and pressed paper or cotton, the paper is ironed into a smooth and compact printing surface.

You will find many illustrated magazines printed on this paper along with books, catalogs, brochures and pamphlets that require a fairly smooth surface for reprinting halftones of 100 to 120-screen. A better grade of "super" will take a 133-line halftone very well.

When looking for a book paper, you should watch out for a soft, strong, pliable sheet with a good finish and uniform bulk. Book paper should also possess an acceptable degree of whiteness which is usually blue-white or cream-white depending on the particular job.

The next time you plan a job, consider the possibility of using uncoated book paper in a way that will lend distinctiveness to your printed piece. You may find that it was what you were looking for.

From Prospects to Friends and Friends to Customers

It's being done every day by an external company publication that is sent to over a million customers and prospects of an automobile manufacturer

FRIENDS magazine is making more friends every day for the Chevrolet Motor Division of General Motors Corporation.

One of the largest external publications in the country, this picture-type magazine is printed in two colors and mailed direct to car owners according to lists furnished by Chevrolet dealers all over the United States; it has a circulation of about one and one-half million copies a month.

Format of the publication is very similar to *Life* or *Look* magazine, and *Friends* consists of 20 pages measuring 10" x 13½".

Stories in the magazine are of general interest, prepared in such a style that they could easily be used in the mass circulation picture publications just mentioned. For instance, in the January issue of this year there's a story about week-end skiers who travel the snowy slopes from Maine to Oregon.

Another article concerns a Missouri man who buys anything under the sun and sells it at a profit; it's the type of thing that would make good reading in any picture magazine. The next spread deals with an exclusive club of ball players in St. Petersburg, Florida, whose members are all active athletes over 75 years old. Then there's a story giving tips to tourists who are on the market for Indian handiwork so that they can detect imitation souvenirs.

Each issue carries a spread on the latest in fashions and in this case the story deals with cruise and southern wear for 1949. For a quick change of pace, we find that the next piece titled "Where Cabbages Are Kings" spotlights Phelps, New York, the town that produces one-half of the nation's sauerkraut.

The *Friends'* movie of the month for the January issue reviews "Joan of Arc," and the layout on this spread is one of the most dynamic in the book; the main illustration covers over half of the right hand page and a quarter of the other page in the spread.

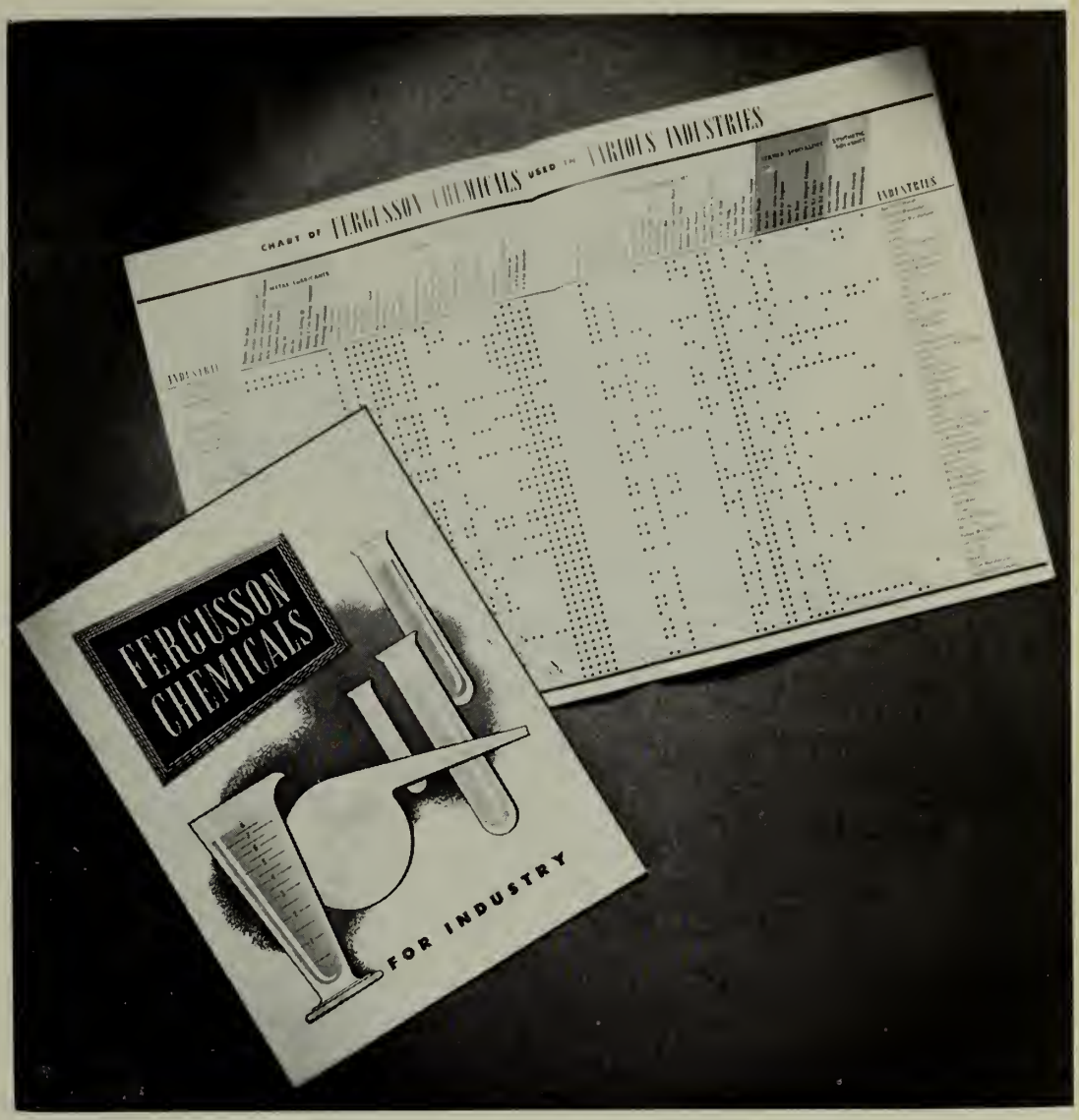
Reference to Chevrolet is carefully avoided in the editorial matter with the exception of a page of unusual pictures submitted by Chevrolet owners. A company advertisement occupies the center spread and there is a Chevrolet dealer ad on the back cover.

EYE-APPEALING COVERS get this publication off to a flying start and put the reader in the right frame of mind for what follows.

REFERENCE TO COMPANY is carefully avoided in the editorial excerpt in this spread featuring photos submitted by Chevrolet owners.

Sell Them What You Also Sell

A company with 80 percent of its business consisting of repeat orders within a restricted field goes after more orders in related fields with the help of a new catalog



COLOR KEYED CHART shows customers and prospects all of the company's products along with the industry for whom they are made. In this way, the firm goes after more business in related fields with the help of this catalog.

MANY companies face the problem of products that are, paradoxically, too good. Buyers tend to classify the firm as specialists in a certain field, ignoring equally good products for other applications. This is particularly true where the sales force consists of men who are technical specialists handling groups of the company's products.

Alex C. Fergusson Co., Philadelphia chemical manufacturers, faced just such a problem. Each field man was a specialist in a certain chemical group, and analysis of sales figures showed these men were excellent in developing their own fields, but not so good in broadening the sales base on satisfied customers. In fact, 80 percent of Fergusson business consisted of repeat orders within the field in which the customer *first started with the firm.*

To correct this situation, Fergusson prepared a catalog with a number of interesting features. The book covers the entire Fergusson line, but is broken down into product groups, each of which is designated by a distinctive color.

In the front of the book is a special chart showing all the firm's products and the type of industrial customer for whom they are made. From this chart, for instance, the appliance manufacturer who may have been using a special metal lubricant finds that Fergusson not only offers him a number of other lubricants but also a wide variety of products for plant maintenance and good housekeeping as well as certain solvents needed in his business. The distinctive color scheme is used also on this chart to show product classification.

A page of instructions in the front of the book shows the busy buyer how he can use the catalog quickly to find a complete description of the product he needs.

In the descriptive part of the catalog, a standard form of presentation supplies vital information without taxing the reader. Following a single sentence definition of the product, the headings "Suggested Uses," "Advantages," "Directions," and "Unit" present all the facts the buyer needs to know in order to determine the possibilities of the product for him and the various sizes of packages available.

This catalog is mailed to Fergusson customers who are prospects for a variety of products. In addition, each of the specialty men carries a supply of catalogs for use in presentations to buyers. These men have reported the catalog a most effective sales piece in helping them convince buyers that other Fergusson products are equally desirable for different purposes.

The advertising department of Alex C. Fergusson Co. and Franklin Printing Co. worked together in developing this unusual catalog.

Perhaps your firm could build up sales by making an attempt to sell more of your products to your present customers and prospects instead of being satisfied with just a few of the more important ones.

More Information and Less Noise Adds "Sell" to Your Letters

The sales letter analyzed in this article was successful because it was heavy on facts and light on high-sounding adjectives

BE brief! You hear this advice to letter writers from different sources all the time. There are those who will even tell you that your letter should not be more than a page long based on the theory that people will not bother to read a long letter.

There's such a thing as placing too much emphasis on brevity at the expense of completeness, a mistake that's being made every day in letters that are supposed to do a selling job.

We received a letter last week that was attempting to sell a new service for editors, but it left so much to the imagination that we began to wonder whether the service itself wouldn't be just as vague.

Perhaps it would be better to say that instead of allowing brevity to rule your letter writing, tell your *complete* story in the fewest possible number of words. The length of a letter is not too important to the prospect if you keep him interested in every line; he'll read thousands of words if they concern him personally and, what's more, there's even more likelihood he'll wind up convinced of the worth of your proposition.

Here is a letter with a four line fill-in sent out by F. B. Shondell that pulled a 34 percent return within ten days and a 42 percent return at the end of 18 months:

Dear Mr. Brown:

Have you ever given much thought to *ways* of selling space?

The writer didn't until Ways To Sell Space was the subject assigned to him for his turn as chairman of an informal meeting of space salesmen for business publications. Then it became necessary to give it much intensive study and a lot of serious thought.

To do a decent job, before this extremely critical group, ideas, experiences and suggestions were gathered from space salesmen everywhere. These were carefully analyzed, compiled and presented as:

TEN WAYS TO SELL SPACE

At the close of the meeting, copies were requested for every one present. Since then the requests for additional copies have become so numerous—the praise so genuine—it has been decided to offer it to all men selling space in business publications.

TEN WAYS TO SELL SPACE contains the practical, workable ideas, experiences and suggestions of many top flight space salesmen of the country. It was compiled to help space salesmen review, analyze and test their own knowledge of space selling WAYS, and to learn the technique, principles and successful selling practices of others.

It contains many amazingly simple ideas that are producing for others. Properly employed, these same suggestions will produce for every one, because they stimulate THINKING. Start you thinking how to sell the tough ones. Thinking that will produce ideas—ideas that help you sell.

How much is an idea worth? That is a difficult question to answer, but, if the idea helped you sell a contract for space—well—if you are interested and want a copy of TEN WAYS TO SELL SPACE, pin a dollar bill to the enclosed order blank, sign your name and address, and mail it.

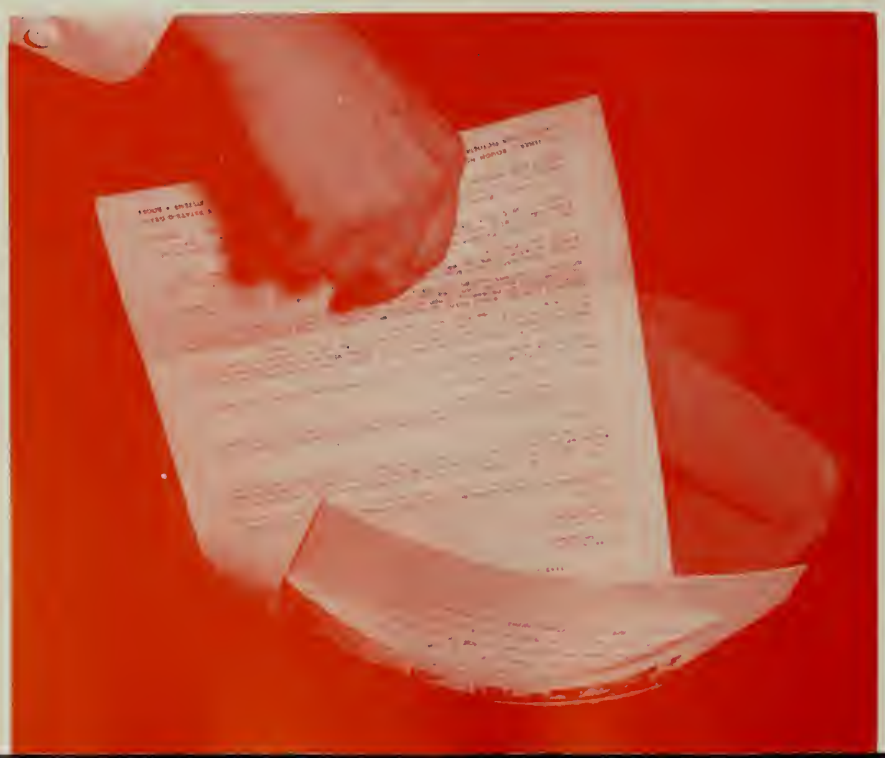
If you don't get an idea from TEN WAYS TO SELL SPACE, or don't think it is worth a dollar, return it and your money will be refunded.

Cordially,

This letter tells a complete story in such a way that the person receiving it knows what is being sold and what it will do for him. He can make up his mind right on the spot on the basis of the information set forth in the letter.

When writing your next sales letter, tell your complete story—and then stop.

SAVE YOUR LETTER from the wastebasket by giving the prospect complete information about the item you are selling in order to wipe out any doubt he may have about certain points.



● Time-consuming make-ready, a non-productive yet essential operation on every printing job, can be reduced to a minimum when you rely on the uniformity of Detroit Special-Treated Tympan.

Specially impregnated, this top sheet remains uniform throughout . . . in all normal temperatures . . . under all atmospheric conditions. Detroit Special-Treated Tympan has a smooth and very hard surface capable of resisting all cutting edges in the form. It's ink-repellent . . . on short runs you can back up immediately without danger of spoilage. Tough, too, because its long sturdy fibres are cooked by the Mitscherlich process, this tympan is very difficult to tear . . . eliminates waste when being applied to the impression cylinder.

For a top sheet that withstands repeated impressions . . . for assurance of perfect printing on each . . . for minimum make-ready . . . always specify Detroit Special-Treated Tympan. Available in rolls or sized and scored to fit any standard press.

DETROIT Sulphite

PULP & PAPER CO.
DETROIT 17 MICHIGAN

If It Doesn't Belong . . . Include It Out!

They're only a couple of marks you put on with red pencil, but what a difference crop marks can make in your finished illustration

ANY production man knows how to crop photographs. Just put a couple of marks in red pencil on the borders of your photograph and the engraver does the rest. Simple, eh?

If you're a person who receives a considerable number of publications every month, you know from glancing through them that many editors and production men do just that—they put down a couple of marks on the photo and consider the matter closed.

Result? Ten-line captions explaining that the little object in the middle of the big field is really a man and the purpose of the illustration is to show you how such and such is done—that is, if you can use your imagination. Or maybe its one of those gems featuring a telephone pole running right through the middle of the cut giving you two pictures where there's only supposed to be one.

Of course, these are extremes, but there are many illustrations that could be improved immensely if a little more thought were given to the purpose of the photograph before making the crop marks. Take this photo, for instance; it shows a fellow and a girl sitting on a park lawn under a tree. Now you can handle this picture in a number of ways depending on the purpose you have in mind? Scenic shot? Okay, you might be able to use the entire photograph showing them enclosesd in a natural frame made by the branches of the tree. Or are you attempting to give readers an idea of the latest fashions for those who want to go to the park and sit under a tree? Then get in closer so you just get full length views of the main figures. Maybe they're people your readers know; you can crop to include just the fellow and girl from the waist up. Or has the guy got a camera hung around his neck that's manufactured by your company? Come in closer with your crop marks to give it more prominence. There you are; the same photo serving many different purposes through the manipulation of the crop marks.

Sam Goldwyn out in Hollywood once came up with a good piece of advice for movie cameramen that would apply just as well in the cropping of photographs. Speaking about the best method of framing a picture in a view finder, he said: "If you see anything in the finder that isn't related to the main subject, include it out."

Actually, this is pretty good advice. You will always get a much better illustration by cutting down the number of elements in a photo to those that are closely related to the idea you are trying to get across. The rest of the objects in the picture just clutter it up and serve to cloud up the main idea you are attempting to stress.

If you buy a lot of stock photographs of various subjects, you find

ILLUSTRATIONS ARE IMPROVED and the story is told more clearly with the aid of proper cropping. In the cut at the left, there are too many distracting elements while in the cropped picture on the right you have the two main subjects of the story. the winner and the person making the presentation. Incidentally, this is a picture of Lester Wolff proclaiming Pat Ogden "Rain Queen of 1949."

that most of them are general pictures that can stand plenty of cropping to suit your own needs. By resisting the temptation to include too much in the illustration, you wind up with a story-telling picture.

One of the nice things about general photographs is that they allow for more flexibility in cropping where there's an equal possibility that they may be used as horizontal or vertical cuts. You have a little more room to move around with your crop marks than if the photographer had cropped close when enlarging the shot. Of course, it's a different story if you know how it's going to be used ahead of time so that you can include the proper instructions when ordering the photograph.

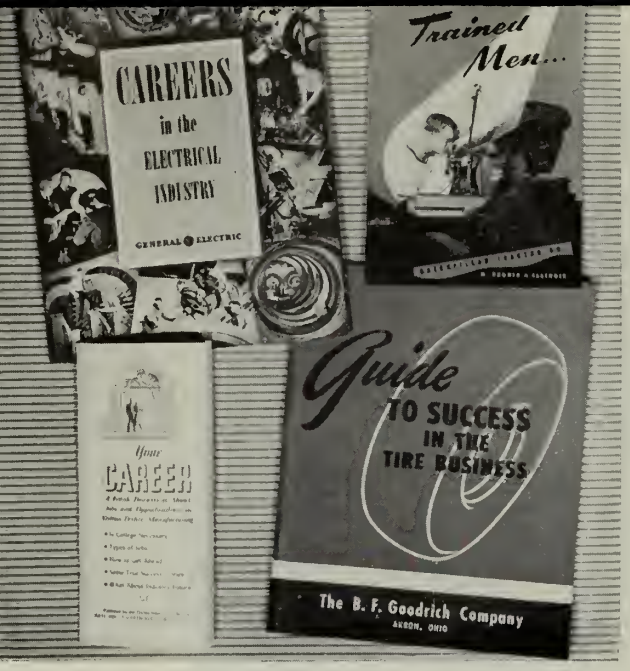
One of the main things to keep in mind when your hand is poised with a red pencil over an unsuspecting photograph is that your reader's eyes have difficulty adjusting themselves to two competing impressions in the same picture; their attention should be directed to one key element by all the other parts of the illustration. In this way, you employ a photograph in the most efficient manner so that it tells its story at first glance thereby making lengthy explanations unnecessary.

Many times an illustration will be improved 100 percent by showing only a part of the subject—enough so that there is no doubt about what it is—instead of using the whole subject. For example, an ordinary photograph of an airplane taxiing along might become much more dramatic if you were to move in with your crop marks and just include one of the whirring propellors and an engine—a much more symbolic shot.

In order to get a better idea of how the finished illustration is going to look, many production men use two L-shaped pieces of cardboard to form a rectangle around the part of the photograph they are going to use; these right angles can be calibrated for convenience in working with them.

Okay. So *you* know all this stuff about cropping photographs. Well, then how about passing this information to one of those friends you know who could use a few tips?

And if one of those friends give *you* this article to read—don't say we didn't warn you.



MANY FINE PROSPECTS go to work for firms as the direct result of career booklets such as the four shown here. Publications encourage workers to choose a career in the industry.

Career Booklets Help Sell Jobs to Good Workers

Personnel directors find employes last longer and produce more when they're "presold" on their jobs and one method of preselling is by career publications such as those described in this article

IT costs American business hundreds of thousands of dollars each year to hire and train employes who quit—or don't work out—after a short period of time. "Scientific" hiring methods are one of the hottest of business topics these days, and recently a technique has developed for what might be called screening job prospects by the use of career booklets or job descriptions designed to attract the type of person most likely to remain with the firm and make his job a lifetime career.

Of course, career booklets aren't foolproof—nor are any of the other schemes for hiring more satisfied and satisfactory employes—but they do help with the problem, according to firms which have used them . . . companies like General Electric, Caterpillar Tractor, and B. F. Goodrich, as well as organizations like Textile Information Service.

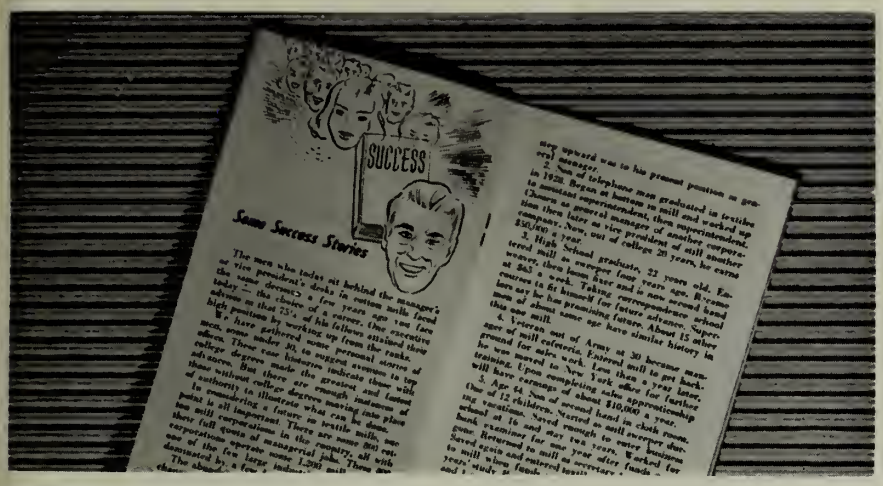
"A big company is no different from a small one," these people say, "except that they have to find a *larger number* of the right sort of applicants, and this can become quite a problem in times of full employment, or at any other time in certain areas of the country where help is always hard to get.

Let's look at some career booklets in order to see how they present their story. There may be points here that you could adapt to your own needs.

"Careers in the Electrical Industry" is the title of a booklet published by General Electric which is directed to persons looking for a job with a future. The whole tone of the publication attempts to reflect the romance of the electrical industry in such a way that the prospective employe decides to give the matter more than casual thought. For instance, the foreword states: "The story unfolded on the following pages is for those men whose skills and enthusiasms lie inside the electrical industry . . . for those who hear music in the roar of the machines, who see magic in the laboratory, who accept the challenge of extending the power lines to every community, no matter how remote, and with that extension of power the making of life more comfortable and infinitely more interesting."

The booklet is divided into sections dealing with the six basic departments of General Electric, training courses available to company employes, a description of research facilities and a look into the future of the electrical industry as a result of wartime discoveries. All through the publication, the reader is given an idea of the type of work employes in the different departments perform

TIRE BUSINESS OPPORTUNITIES are outlined in this B. F. Goodrich booklet along with facts helpful to those thinking of entering the field in various capacities.



SUCCESS STORIES CONVINCE the reader that there is plenty of opportunity for him, too, in the various fields covered by career booklets.

along with the paths open for advancement.

General Electric's career booklet contains 28 pages and cover, and it carries a large number of bleed cuts showing men at work at various tasks in the industry. This booklet has led many prospective employes to investigate the opportunities offered more thoroughly with the result that many of them are now General Electric workers.

"Your Career," a booklet published by the Textile Information Service, is described as a "frank discussion about jobs and opportunities in Cotton Textile Manufacturing." It starts off with the inspirational story of a cotton textile mill vice president who worked his way up from one of the lowliest jobs in the mill. Then it goes on to tell of the opportunities in the textile industry open to high school and college graduates.

Several pages are devoted to information helpful to those wishing to prepare themselves in college for a career in the cotton textile industry, and a list is given of textile schools, courses and degrees offered. For those unable to continue their education in college, there's plenty of encouragement to go right to work in the mill and continue their education.

A section on how to get a job and get ahead contributes some essential facts to interested persons and leaves them with a good idea of how to go about this important procedure. Perhaps one of the most powerful and convincing chapters in the publication deals with 16 success stories, case histories of workers in the cotton textile industry who worked hard and advanced into excellent jobs over a period of years.

Another booklet in this classification is one published by the Caterpillar Tractor Company which is called "Trained Men;" it concerns itself mainly with descriptions of the wide variety of courses open to qualified persons. Some of the courses mentioned include machinist, foundryman and patternmaker apprentice programs, welding and sheet metal training and engineering courses.

Each spread is concerned with a different course and besides photographs of trainees on the job, there's information about the course, shop and classroom schedules, who is eligible and how application can be made. At the end of the booklet, the reader is told of the advantages available to those living in Peoria, Illinois, city in which the plant is located.

For a change of pace, we look at a booklet with a blue and red cover that's entitled "Guide to Success in the Tire Business." It's put out by the B. F. Goodrich Company to encourage those thinking of going into business for themselves in the retail tire field. While not exactly a text book, the publication is a source of fundamental information a person should know before going into the tire business.

These booklets are just a few in the growing field of career publications designed to recruit the type of employee who will stay with the company for a long time and become a valuable worker.

750-F—The elaborate color selector put out by the Howard Flint Ink Company showing a few examples of the firm's complete line of inks for every printing process. Measuring 8″ x 12″ with a plastic cover, the selector contains samples printed with 80 differently colored inks. Another section of the publication shows the different results obtained from the same plates solely by changing the shades and finishes of the process inks. There are also examples of how the same halftone looks when it is printed using six types of black ink.

751-F—Two helpful booklets, "Money-Making Mail" and "How to Put Sock in Your First Sentence," published by the Fox River Paper Corporation. The first publication covers such topics as the average cost of a dictated business letter, learning how the experts write winning letters, and the four tests of money-making mail. In readable, interesting language, the other booklet explains the four main things a good opening sentence of a business letter ought to do. These booklets were written by Dr. Robert R. Aurner, for 18 years ranking professor of business administration at the University of Wisconsin. Requests must be made on your business letterhead.

752-F—The sample book of Hammermill Bond with envelopes to match prepared recently by the company. It features samples in white and fourteen colors for two separate and distinct uses, letterheads and business forms; colors available for letterheads include ivory, light blue, pink, light green, buff, cafe and gray while stock for business forms may be had in buff, cafe, gray, canary, goldenrod, russet, deep green, salmon, deep blue and cherry.

753-F—The new gumming chart for printers produced by Brown-Bridge Mills Inc., which enables printers to select accurately the correct gummed paper for best results. It takes into consideration the character of the printing and the surface to which it adheres. Nearly 40 different types of surfaces are listed on the colorful chart. Listed alphabetically, they are classified by groups; each group appears in a colored panel applying to the particular gumming surface recommended. This makes the chart condensed, yet provides a quick and handy reference. It should prove very helpful to printers.

754-E—The 1949 appointment calendar in the latest Permanized Paper Quarterly Exhibit published by the Whiting-Paper Company. Opposite the calendar pages are twelve illustrations that run the gamut of art techniques from tempera to scratchboard reproduced by letterpress and lithography. According to the introduction, the variety of art treatments are supposed to "refresh business-wearied eyes."

FOR copies of material described on this page, address PRINTED SELLING and PRODUCTION, 22 East Huron St., Chicago 11, Ill., giving number of pieces desired.

NEW PRESS OPERATES WITHOUT LIQUID INK

A PRINTING press that operates without liquid ink was revealed recently in Detroit.

Developed by the Todd Company, Rochester, N. Y., the unit transfers ink from a ribbon to a distributing means and from there to the type. Publicly demonstrated for the first time in connection with the annual convention of the American Bankers' Association, it was designed specifically to provide banks with an inexpensive high-speed method of imprinting customers' personalized pocket checks.

Using the new Todd Imprinter, a bank employee is able to imprint and bind a book of checks and deliver them in a matter of minutes. It is expected to greatly increase the use of such personalized checks.

Todd officials believe the process on which the Imprinter is based may well have wide application throughout the printing field. The process may be used wherever simplicity of operation, speed, cleanliness and economy are prime considerations, according to the company.

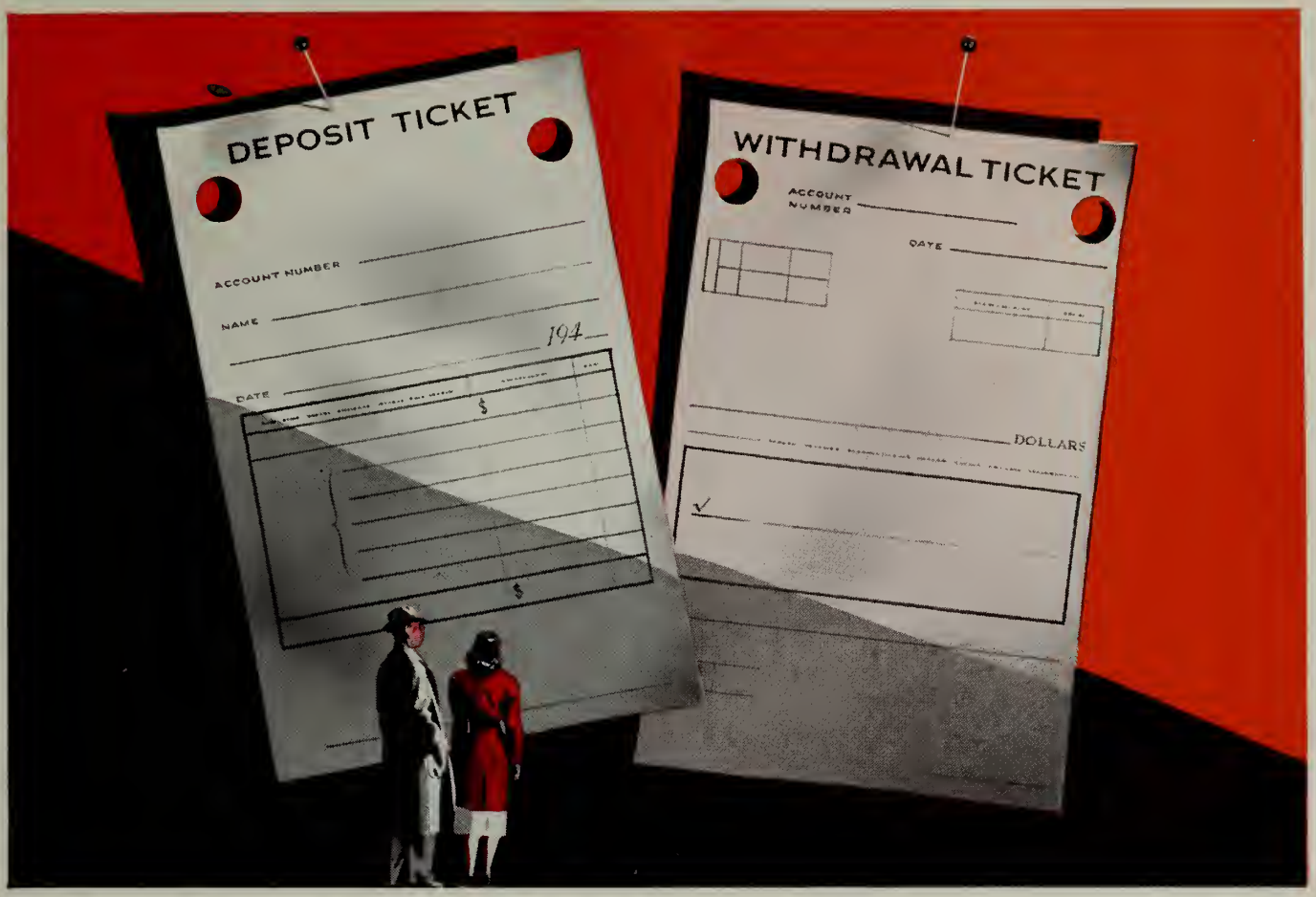
DMAA "BEST OF INDUSTRY" CAMPAIGNS NOW AVAILABLE

ORGANIZATIONS in advertising, graphic arts and other fields have an opportunity to show the 78 winners of the 1948 Direct Mail Advertising Association "BEST OF INDUSTRY" contest which attracted more entries than ever before in its 20-year history.

Display of the campaigns provides the opportunity of building up a complete program or meeting around direct advertising, serving to stimulate interest in the creation and production of more effective pieces.

Many of the country's leading advertisers are represented in the 1948 winners so that thousands of men and women may study the newest and most highly regarded advertising culled from many hundred campaigns submitted to the judges.

Itinerary of the traveling exhibits is now being prepared, and the only expense to exhibitors is the transportation costs on a shipment weight of approximately 500 pounds. If interested, write to: Direct Mail Advertising Association, Inc., 17 East 42nd Street, New York.



Which shall it be?

The steady rise in personal savings—they are now up to an annual rate in excess of 15 billions—has the economists asking questions: Is it a buyers' strike? Is it fear of depression? Is it preparation for a spending spree?

Whatever the answer, the purchasing power exists to make retail sales potentially enormous this year.

Paper, as usual, will be a major factor in the successful tapping of this great reservoir of accumulated savings . . . and its use in the form of advertisements, booklets, catalogs, folders, letters, displays, and packages will determine the winner of the paper battle between deposit and withdrawal slips.

Mead Papers of the Mead, Dill & Collins, and Wheelwright lines—by "Paper Makers to America"—are completely impartial in the world of selling. Intelligently used, they can sell savings accounts as persuasively as they can sell anything worth saving for. Specify and use them for good printing, better impressions, and "the best buy in paper today."

★★★ *Mead offers a completely diversified line of papers in colors, substances, and surfaces for every printed use, including such famous grades as Mead Bond; Moistrite Bond and Offset; Process Plate; Wheelwright Bristols and Indexes; D & C Black & White; and Printflex Coated Papers.*

MEAD papers

ESTABLISHED 1846

MORE THAN ONE HUNDRED YEARS OF PAPER MAKING

THE MEAD CORPORATION • "PAPER MAKERS TO AMERICA"

The Mead Sales Company, 230 Park Avenue, New York 17 • Sales Offices: Mead, Dill & Collins, and Wheelwright Papers • Philadelphia • Boston • Chicago • Dayton

VI. SUMMARY

The criticism has been made that the paper industry has been slow in getting reader interest into its advertising. Although this has probably been all too true in the past, more recently as illustrated considerable improvement has been made.

The principal advertising problem in the marketing of printing papers seems to be in answering the fundamental question: "Who wants to know what about our papers?" There isn't a single answer to this question which will serve all paper advertisers. Experience, research, sales policy, distribution, and market analysis all play an important part in the individual solution to this problem. Perhaps the basic point to remember in planning advertising is: "What helps my customer most helps me." From that viewpoint the paper manufacturers and merchants are, therefore, printing salesmen. This is obviously not meant as a direct function for them, but rather to be considered as a guide in planning what messages, media, and means will be used to foster a prosperous printing industry.

Only certain materials should be directed to the printer. He alone has prime interest in specifications and samples. The advertising agency, on the other hand, has a more general interest in printing papers. It is concerned primarily with what fine paper will contribute to the appearance of direct advertising. The business man and the consumer must have their interest aroused in the fact that fine papers, and fine

printing contribute to their welfare.

The paper manufacturers and merchants have the following facts to consider at this time:

1. The industry in the post-war era has had at least a few very profitable years.

2. The market for fine printing papers is expanding and will continue to expand despite some temporary recessional movements.

3. Unless forest conservation is practiced rigidly by all manufacturers to whatever extent they may be able to contribute, the principal sales growth over the years will be by a comparatively few large integrated mills.

4. Competition stems from without as well as from within the industry. As radio has to consider television, so paper must consider radio. Yet, we know that inventions which improve our standard of living do not severely hamper an established and accepted product or service on a long term basis.

5. The price level of paper has stagnated at a high level. Apparently prices cannot move further upward for a while; so in order to avoid the other alternative, more aggressive advertising, merchandising, and selling policies must be pursued.

6. The buyer's market may bring tactics which are not always conducive to sound sales planning. It has before.

There are no startlingly different advertising problems in this field than in any other where the product identity disappears in its utilization. The thoughtful manufacturers

and merchants should merchandise their brands to and through the printers. Although the selling problem apparently ceases with the printer, yet he cannot alone sell the end results of his service. Demand for printing (and paper) arises, or could be stimulated, far more than its present sources.

In considering a specific example, an illustration might be made about paper sample books. They are often expensive to prepare and merchandise. Simply because the manufacturer doesn't have to pay directly for his own stock which is used in them does not mean that they can be distributed promiscuously.

The first thought concerning the sample book should be its utility to the printer from the standpoint of use and likelihood of its retention. Vast strides have been made in this direction in recent sample books. However, there are too many odd sizes which cannot be filed easily, and what is more important do not contain a large enough area of paper sample so that the printer can visualize appearance of the stock as a full page. It has been further noted that it is a habit of printing salesmen to remove sample swatches from a book--perhaps to leave with an interested client. Some design which would provide for several samples of each stock by color, weight, and finish, and would allow for removal of a page without marring the appearance and utility of the sample book would be a distinct advantage to all concerned.

The progressive merchants are willing to furnish samples and dummies of all papers from their service depart-

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Conferences with the following people, several of whom furnished samples contained in this thesis:

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John Carter & Company
Boston, Massachusetts

Mr. Paul Jones
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Mr. Elmer Lipsett
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